

psa JOURNAL



Great Expectations

Joseph J. Melino

Second Place Winner, Class B, December International Club Print Competition

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OFFICIAL PUBLICATION
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Change of address notices should be sent to Headquarters, not to the Publication Office. Mail addressed to Orange, Conn. must be forwarded one or more times resulting in delay.

Closing date for news is 25th of second preceding month. In Stamford. Trading Post items must be in our hands by 25th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing dates. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the

entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

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The President Reports

On New Year's Day as this is being written, the picture for PSA's coming year is more exciting than ever before in my experience with our Society. From the tone of the many letters you have sent Mrs. H. and me during the Holidays and from the details of the plans of the newer Committee Chairmen, there is a new confidence and a new determination throughout PSA. It is as though we had built enough in the past years to be able now to see all the plans leap into fulfillment and to enjoy the benefits of real accomplishment.

In the coming months we shall see a large number of PSA Chapters in operation working on a basis of using PSA help to the advantage of the whole photographic community. We shall see far more use of PSA service opportunities because of a greater knowledge of what PSA offers to its members. I am entirely satisfied that the work put in during the past few years is about to show impressive results in both the growth of our Society and in its ability to contribute to photography.

One important step resulting from the planning of recent months is the recognition of the great importance of our District Representatives and their District Committeemen. As members of the governing National Council they have always been important, but now, if you need "Mr. PSA" in your state, look up the D.R. or his Committeeman in your neighborhood. He is the official representative of all the active committees and he is the best possible channel to bring your needs and wishes (or protests or complaints) to the notice of the Board. In the republican form of government in the Society, he is the sure means of your having a real part in that government—he is your representative in all that means. Get to know him.

Within the next month or so you will receive your copy of the new Member's Manual which outlines the purposes and workings of PSA and all its service areas. You will find it invaluable both in deciding which of the many services you want to enjoy and in finding where you can get most satisfaction and fun in taking a real part in the work of the organization. No one really gets the full benefit of PSA membership until he is both using the services and helping to extend them and all the rest of the privilege of membership to others.

You will find the Manual helpful, too, in explaining what PSA membership means to that friend who will so benefit by being a PSA'er. In the past almost none of us has been able to list even most of the available services, but now any of us will be able to furnish an almost complete list. It will help you get more from your own membership and also to do your part in making PSA grow while doing your friend a real favor at the same time. There is real satisfaction in inviting a friend to enjoy what PSA offers him and in knowing you have done your share in the idea of Every Member Get the Right Member. When you have done your share, we can have a bigger Journal and a PSA that is stronger and better in every way. It depends on you.

NORRIS HARKNESS.



HIGHLIGHTS AND SIDELIGHTS ON

PHOTO LIGHTS

BY *Dick Martenson* SYLVANIA PHOTOLAMP ENGINEER

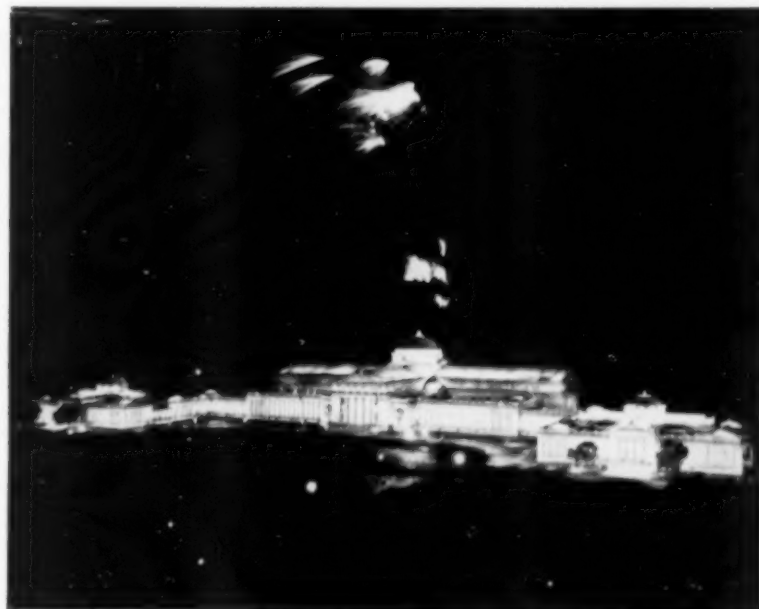
1,060 Sylvania Flashbulbs Light Building Sun Couldn't!

Chicago Museum is Shot In Full Color at Night

Here's the story behind this dramatic photograph that was featured in Life magazine's "Speaking of Pictures," October 26th issue.

Officials of Chicago's Museum of Science and Industry approached Sylvania with an interesting photo problem. For years, they had attempted unsuccessfully to get a good picture of the north facade where the entrance to their building is located. Throughout the year, the sun is never in a position to properly illuminate the north side, and photos always showed much of the building in deep shadow. Would it be possible, it was asked, to light the building at night with flashbulbs?

That meant throwing light over the entire building, 1,145 feet long, and highlighting each of the many columns as well as the roof and dome, so that the picture could be made in color. It was a tremendous lighting challenge and we



decided to accept it.

We first talked over the shot with Vories Fisher, official photographer of the museum. Arrangements were made for him to set up eight cameras on the roof of a nearby hotel, where he was to be joined by numerous press photographers. Then we laid out the wiring and lighting plans. They called for 1,060 No. 2 Sylvania flashbulbs, lamp sockets, and aluminum reflectors, as well as over 20,000 feet of wiring. The bulbs were to be wired in 11 circuits of approximately 90 bulbs each, and each of the circuits was to be wired in series. This greatly simplified the wiring requirements, but

there was an element of risk in it. If one of the bulbs in a series was improperly wired and failed to flash, there was a good chance the others in the series would fail to flash, too. Since thousands of amateur photographers had been invited to cover the big shot with their cameras, we couldn't afford to have any circuit failures.

At 9:15 P.M., as thousands of camera shutters clicked open, the 1,060 bulbs were set off with the single flick of a switch. Every lamp in every circuit fired—once again proving the quality and dependability of Sylvania Blue Dot flashbulbs. Try them and see for yourself.

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February 1954

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Me to you

Dear Friends:

It is Christmas Day and the 25th of December is my scheduled day for getting off the first copy to the printer for the February issue. I don't think he is working today, though, and this is the only work I'm going to do all day and that primarily because it isn't work to write a letter to friends.

Jerry has strings criss-crossing the living room where we have the tree, and on the strings are the hundreds of Christmas cards we received, mostly from you kind PSAers. I wish I had been able to send each of you a card in return, but I'm like everyone who plans to make a photographic card . . . wait until December 23! This year I knew what might happen so I had a cut made and Jerry printed the cards for family use on his little press. We did get those out.

I went out yesterday and did my shopping. It's always so much easier to choose from the limited selections available on Dec. 24! So if I was so busy, why didn't you find the January Journal in your Christmas stocking? Well, it was like this. Since before Thanksgiving we have been working on the Directory. . . Headquarters, the printer, me and everyone else I could borrow. A swell bunch from the Stanford CC was here the other night helping to read the proofs. . . (they had their shopping finished early) Hank Barker, Ralph and Helene Carpenter and Olric Larsen. Our ad man, Vince Rocco was here to help and so was Alice Melligon.

In spite of all this help you'll probably find a few errors but I hope they are not in your listing. Anyway, it was the big job that is the Directory that made my shopping and your Journal late.

And to all of you who were so nice as to remember us with greetings, our sincerest thanks. We'll try to make your 1954 PSA Journal your Christmas present from us. . . we hope it will be better, bigger and of more interest to more PSAers than ever before.

We have some very nice articles lined up for 1954, and we can always use more, long

ones and short ones. And workshop items. And your PSA Traveler shorties. If you have an idea and want to check before working on it, drop us a line and we'll give you our well-considered guess as to our need for it. (Sometimes we get in the same mail two articles on the same subject.)

We'll have some new features and departments for 1954, too, we hope you'll like them, and we know there are some big plans afoot as far as PSA is concerned. So, as the fellow said,

Happy New Year
don bennett

Action needed

Dear Sir:

I have been gratified to see the interest and approval being shown in my suggestion (The Diffuser, Sept. '53) regarding improved score methods being used by a few salons.

I think more salons would adopt these methods if we, the contributors would take the time to write them and express our views. I intend starting a small campaign on my own. One candle can't light up the night but the combined efforts of many can have far-reaching effects.

I'm in favor of Mr. Frost's suggestion that the entry blank state if detailed scoring is available. And I agree with Mr. Cooper on the one dollar entry fee.

J. A. Russell

Calif.

We are sure that those who make the rules and approve the shows for PSA will respond if enough people show their interest and desire. If any of you want these changes you must make it known to the national leaders if you expect any action. Don't gripe—write.

More of the same

Dear Don:

Our club has been making a study of judging methods for several years to develop a really satisfactory method for both prints and slides. We have been impressed by the

(See LETTERS, page 55)

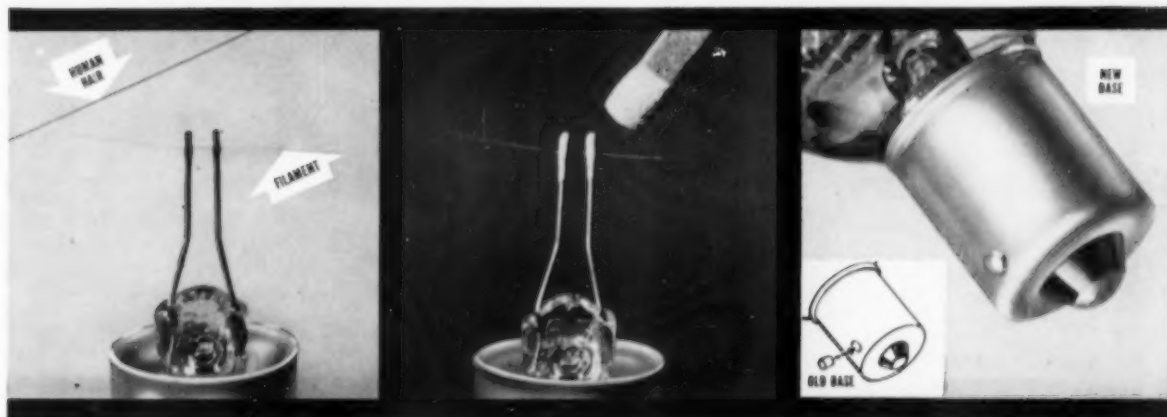
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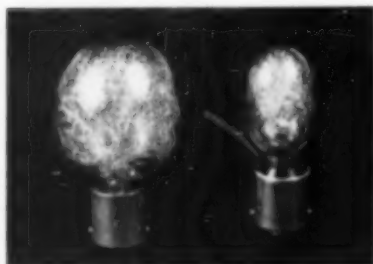
We have been hearing rumbles from Europe about a new Zeiss Contaflex. Remembering the old one (nearly 20 years back) we were glad to find that the new one is a single-lens reflex with penta prism for direct ground-glass focusing with combined rangefinder in the center of the ground glass.

It is equipped with the Tessar f:2.8, 45mm lens in Synchro-Compur MX shutter with speeds from 1 to 1/500 second. The lens has a pre-set diaphragm so it can be used wide open for focusing but stops down to a pre-determined aperture for the exposure.

The film is capped to protect it from light while the shutter and diaphragm are open for focusing and an interesting sequence takes place when the release button is pressed.

While you are focusing the shutter is open, but preset to the speed you will use; the diaphragm is open at f:2.8 but the setting ring is set at the aperture you will use. Winding the film has also wound the shutter and opened it, put the viewing mirror down and capped the film. Pressing the shutter release causes these things to happen automatically: The camera shutter is closed. The dark slide which has protected the film and the reflecting mirror are moved up out of the way. The diaphragm is closed to the preset value and the shutter operated to make the exposure. All this in 1/50th second.

The ground-glass screen is of the Fresnel type, bright to the corners. The camera takes standard 35mm cartridges or Contax cassettes. The price is \$169, eveready case \$12.50. A descriptive folder is yours on request to Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N.Y.



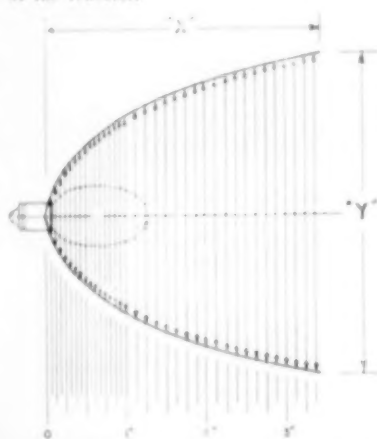
A new flash lamp by General Electric, the M-2, is truly a miniature. Measuring only $\frac{3}{4}$ " in diameter by $1\frac{1}{4}$ " overall length, the new bulb is about one-quarter the

volume of present midget lamps yet packs almost as much wallop as the SM type bulb. It produces about 4400 lumen-seconds as compared to 4800 for the SM.

While it can be used with base adapters in present midget reflectors designed for the No. 5 and SM bulbs, the full advantage of the new design is not realized unless it is used in a reflector planned to utilize every bit of light.



Such a reflector is on the Fed-Flash which Frank Carlson is holding in this picture and above it he is holding the regular Fed-Flash reflector. The smaller reflector punches out more light than the large one, principally because the contour is designed for the smaller light source and the center of the bulb is close to the center of focus of the reflector.



Shape of the new reflector is seen in this drawing which provides actual measurements for manufacturers. Can be used $2\frac{1}{2}$ " deep or full depth and achieve high efficiency.

The profile of the new reflector is seen in this drawing which has been furnished to equipment manufacturers. It is expected that many new flash cameras will be seen this year built around this bulb. Three of them will be shown at the National Photographic Show in New York this month, according to reports. While little has leaked out, it is certain that many innovations will be possible, perhaps with the reflector folding down to act as a dust cover for the

Your Journal

That's a mighty impressive list of editors up there on the masthead page, page 2. It is impressive both ways, in the caliber and the number involved. You'll notice that they are spread about the landscape a bit, too. That's because they are PSAers, and that means voluntary workers, doing a job because they get a lot of fun out of doing things that are fun.

There are a lot of unofficial members on the editorial staff, too. Other PSAers all over the place, who send in their tidbits of information on this and that. They are at it off and on and don't warrant a place on the masthead list, and there are quite a few that don't want a credit line, they prefer to work anonymously.

If PSA had to pay that staff, we'd be bankrupt about next Thursday. No commercial magazine could afford to buy the kind of talent that serves the Journal freely and gladly, knowing that they are contributing to the welfare of PSA and getting paid off in satisfaction of a job well done.

There was a time in the early days of PSA when all work was done by volunteers, but a number of years ago the job became too big for that, too much to ask of any individual and the then Secretary, Fred Quellmalz, Jr., divided his task into its two parts and took on the Editorship as a full time job. He had been Secretary of PSA on a voluntary basis, then Executive Secretary when the Board established a central office for the Society, and the job of editing the Journal was one of the jobs of the Secretary.

When the Board decided that the Journal should accept advertising (formerly it did that in only one issue a year, the October Annual Issue and Convention Number) the job became even bigger and the partition into two separate jobs was needed. Several years ago it became evident that a successful advertising program required the full-time attention of an Advertising Manager and that position was created.

When Fred resigned in 1952 the incumbent editor was appointed to the vacancy and the editorial office was moved to its present location.

In all the history of the Journal the editorial office has been located in the home of the editor except for a brief time when the office was in the Franklin Institute in Philadelphia and Secretary and Editor were one. One advantage of this arrangement is the lower overhead for the Society, with no office rent to pay. The active full-time editorial staff consists of the Journal Editor, The various Assistant and Associate Editors and Division Editors also work from their own homes.

Since a great many members do not know how the Journal is produced, and many, when it has been explained to them, say, "Why don't you put that in the Journal," here is the story. We can't tell all of it in this one column, so we'll split it across this month and next.

By the time you read this in February, the copy for the March issue has been all delivered to the printer. Your Editor started receiving news copy from the Division Editors about the 20th of January.

(To be continued)

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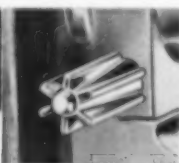
In a feature by Charles Hellman, *Modern Photography* tells you what to look for in a 35mm projector. Add up the answers yourself — discover, for your own satisfaction, whether any projectors other than La Belle Automatics have all the required product features mentioned here. *Know before you buy.*



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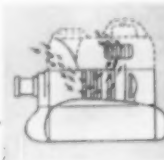
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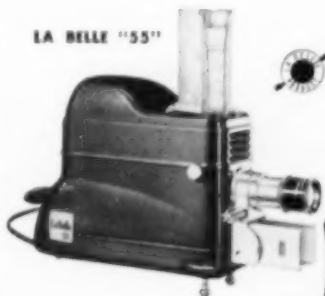


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Although costing Burke & James, Inc., thousands of dollars to produce, this 55th annual issue is YOURS ABSOLUTELY FREE. Year after year catalogue orders have been pouring in to ever increasing numbers but this new 1956 volume will be a "record breaker". To assure prompt delivery, write Burke & James, Inc., 221 South Wabash, Chicago 4, Illinois, U. S. A. Dept. PSA. GET YOUR FREE CATALOGUE TODAY!

NEW, HIGH SPEED 4x5 ENLARGER SAVES TIME



Professionals say the New Solarmatic Diffusion Type Enlarger is "Finger-Tip" Fast and Dependable for Everyday quality Performance.

They like the balanced Lamphouse that slides up or down at a touch, insuring at the same time Quick Critical Focusing, even illumination, perfect alignment and rigidity and is truly too on their best negatives. There's never a bottleneck. Women especially appreciate its remarkable ease of operation and volume production. Solarmatic takes the full range of 18 different size Solar Neg. Carriers enlarges up to usual size permits quick lens interchange and features a "4x12" non-rotating backboard, plus a host of other features. Recommended by photo finishers, commercial portrait studios and industrial labs. FULLY GUARANTEED! The 4x5 Solarmatic is semi-automatic (not automatic) (less lens and accessories). \$132.50 For more information write Burke & James, Inc. 221 S. Wabash, Chicago 4, Ill., U.S.A. Dept. PSA.

ECONOMICAL, ALL-PURPOSE 4x5 B & J SPEED PRESS



Continues the favorite of the experienced newsmen. From hand-held grab-shoot to sports action to leisurely architectural, landscape and portraits, the 4x5 B & J Speed Press gives you more for your money. It's Truly "Basic".

Features include wire finder (twines up and locks for framing action shots), optical view finder (with parallax adjustment for viewing closeups), double extension bellows (with a span of 14"), drop bed (20" from horizontal permits use of extreme wide-angle lens), tilting front, tilting front, lateral front movement (allows over-all adjustment of 2 1/2"), swinging front (given over-all displacement of 3 1/2"), 360° revolving back, calibrated ground glass focusing and removable lens board. It takes all press holders, flash, range finders, wide angle lenses and 120 Roll film adapter.

The rugged, 4x5 Speed Press has an all metal body, genuine leather covering and precision life time parts. Only \$84.50 (less lens). Professionals and newsmen say the B & J Speed Press is the HIGHEST VALUE in the market. Write Burke & James, Inc. 221 S. Wabash, Chicago 4, Illinois, U.S.A. for full particulars.

NEW PRODUCTS

lens in some cameras. It is possible with a box-type camera to build the reflector into the camera!

Time characteristics of the new bulb are not suitable for professional equipment. This bulb has been designed for the cheaper flash cameras which are usually timed for X or F synch. Used in this type of camera they are good for exposures at up to 10 feet with slow films, up to 25 with fast films, and with color films can be used at the SM flash ratings.

A 12-lamp carton of the new bulbs measures only 3x3 1/2 x 1 1/4 inches and it is possible, though not advisable, to unpack a whole case of 120 bulbs and hide them in the pockets of a man's coat without obvious bulges! The retail price will be 10 cents.



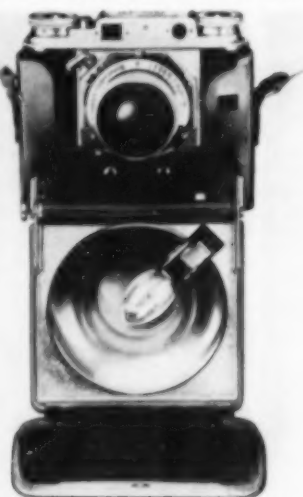
If you enjoy those smooth zooms of the baseball games on TV, you can add the lens that makes them to the collection of lenses for your movie camera. Dr. Frank Back, FPSA, inventor of the Zoomar has announced a new lens that will fit any 16mm camera without alteration. The lens has a focal length range of 25 to 75mm, apertures from f:2.8 to f:16, focus from 8 feet to infinity (with adapters for closer working distances) and with a professional type finder that zooms in step with the lens. The price is \$600 and you can get details by writing Dr. Back at Zoomar, Inc., Glen Cove, Long Island.

We occasionally get inquiries from members who want a remote release for nature work. There is a pneumatic release of the enclosed pressure type made by PSA member J. A. Garrett of 1422 Wayne Ave., South Pasadena, Calif., which can be used with one or two cameras simultaneously, in models for the Leica and the Exakta. It is supplied with 25 feet of tubing, but up to 200 feet can be used. You can write him at the above address for information. Price for the Leica model is \$10, for the Exakta, \$12.

If you own a Clarus camera, you can get complete service and modernization from La Belle Industries, Oconomowoc, Wis. La Belle is the only company supplying complete parts and service for the Clarus. A complete overhaul and modernization can cost as little as \$7.50, depending on the age of the camera and the amount of work involved.

La Belle has also announced a new line of accessories for the Clarus. These include a flash gun at \$10.50; a 35mm f:3.5 Wol-

lensak wide-angle lens at \$87.40, with snap-on viewfinder at \$7.80; a 101mm telephoto f:3.5 Wollensak at \$107 with viewfinder at \$5.65; and a genuine cowhide case at \$9.75.



Willoughbys has a new case for the Prominent which has a BC flash unit built into the bottom of the case and the reflector in the cover. They expect models for other cameras soon, but this one is \$29.95.

Getting back to movies, the makers of the Victor photo lights have a free booklet "Indoor movies made easy" that is yours for the asking. Write James H. Smith & Sons Corp., Dept. E-11, Griffith, Ind. for your copy.

Another booklet is a catalogue of light stands put out by API which features their boom-light at \$29.95. A boom is handy for home lighting, you can sneak in along a ceiling with it for backlighting movie shots. A card to Frank Zarek, American Photographic Instrument Co., Inc., 241 W. 27th St., New York 1, N. Y. will get you a copy.

A revised dial-type Kodak Dataguide has been issued. It takes a lot of guesswork out of enlarging. It is designed to help photographers quickly and easily compute new exposure times for any change in lens aperture or magnification during enlarging.

An unusual feature is that it makes allowance for the increased exposure times at low light levels where the effective paper speed is changed. The Kodak Enlarging Dataguide is priced at 75 cents at dealers.

PSA members get a break on this one. If you are interested in stereo tricks and want to make multiple exposures and split screen shots, the Powers Adapter will let you do it readily. They claim from two to six splits on a single slide, but Red Dunnigan says you can make up to 15. (Who has the patience?) The regular price is \$8.95 but PSA members can get it for \$7.95 from the H. Powers Co., 6411 S. Canterbury Rd., Cleveland 29, O.

With this issue we are trying out a new policy in the New Products column. We have picked out a few items that interest us and we hope you like them too. But we can't completely neglect all the other good



Kodak Pocket Viewer . . . takes 2x2 color slides for viewing by available light, has magnifier built in and folds into a neat unit for carrying in the pocket.

news and so we are listing some other products that are undoubtedly just as good but in our limited space we can't give full data. If you want full details write to the address given for full data. You might mention that you read about it in the PSA Journal. So here goes.

Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N.Y. Three new projectors, 2x2 and 2 1/4 x 2 1/4, 150 watts, \$54.50 to \$89.50.

Brown-Forman Industries, Louisville 1, Ky. BFI No. 10 Spot Test for checking residual hypo in prints and film.

Harrison and Harrison, 6363 Santa Monica Blvd., Hollywood 38, Calif. Split image focusing disc gives red and green images on ground glass which become colorless when focus is sharp. \$7.50 and \$10.

Aires Camera Co., 263 Canal St., New York 13, N.Y. Twin-lens reflex, two models, three lenses; with f3.5 Nikkor, \$164.50.

Willoughby, 110 W. 32nd St., New York 1, N.Y. Voigtlander camera catalog with interesting story of the Perkeo name. Free.

Ampro is offering a new 16mm sound projector, the Super Stylist, in a single-case model at \$479.50. It weighs only 32 pounds in the case with 10-inch speaker.

"Home Movie Stories" is a free leaflet offered by Eastman Kodak Co., Sales Service Division, 343 State St., Rochester 4, N. Y. for those who want simple instructions for their home filming. Birthdays, holidays and weddings are covered.

Salon Slide Mailers, 519 State St., Rochester 14, N. Y., offers a mailing box to carry four stereo slides safely to a show and back. The slides fit into slots in the box and are well separated. They sell direct at three for \$2.

Kaden Offers Courses

Hans Kaden, FPSA, is offering a series of short courses in a variety of photographic subjects in Dumont, N. J., a suburb of New York City.

Twelve courses of 16 sessions each are offered, ranging from a special one for beginners, through enlarging, retouching, portraiture, coloring, Flexichrome, color, pictorial photography and a progressive circle for the advanced worker.

A leaflet describing the courses, for which the fee is \$18, is available from Mr. Kaden at 35 Overlook Drive, Dumont, N. J.

PSA Membership Accessories

PSA-ZIPPO LIGHTER



A distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel.

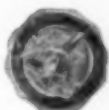
Brushed chrome

\$4.75

Sterling silver \$18.50

You can have your signature engraved on the back by the manufacturer for \$1. Instructions for ordering engraving are included with each lighter. You can get the PSA lighter only from PSA!

LAPEL BUTTON FOR MEN PIN FOR WOMEN—SAFETY TYPE



\$2.00 Either Style

TIE CHAIN



\$2.25

TIE BAR or MONEY CLIP



\$2.25

NEW DECALCOMANIA



You can always use some of these . . . For home, store, car windows, camera cases, etc., 2" x 2 1/2" gold and 2 colors.

6 for \$1.00

NEW

An embroidered pocket, sweater or shoulder patch, like decal but without the word "Member", in bright colors, about 4" diameter.

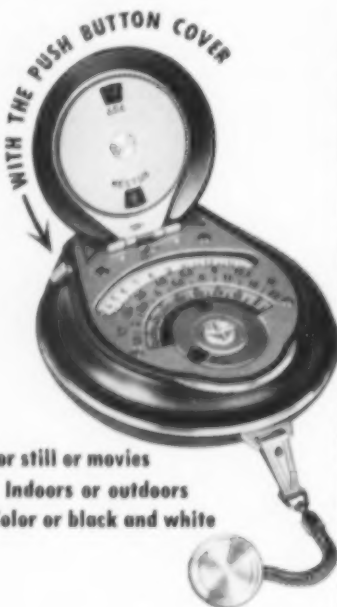
\$1.75

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Indoors or outdoors
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Featuring a revolutionary new-type super-sensitive photo cell of unerring accuracy, it assures correct exposure quickly, accurately—eliminates guesswork, tricky calculations. Operates perfectly indoors or outdoors and in any light. For all speeds of still film and for movies from 8 to 64 frames per second.

New modern design, with large legible figures for fast easy reading. Weighs only 3 ounces. Measures 2½ in. x 1 in. Fits snugly into your hand, pocket or handbag.

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lapel
chain.

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PSA-RIT Scholarship Plans Announced May 15 Closing Date Set For Applications

An opportunity for some deserving high school graduate to obtain a one year, tuition free scholarship in photography at the famous Rochester Institute of Technology has been made possible by RIT's decision to renew the scholarship first offered in 1953.

May 15 has again been set as the date for receipt of applications for this valuable award. In announcing the new date, Lloyd E. Varden, FPSA, Chairman of the Scholarship Committee pointed out that a simple letter of application, setting out the required data is all that is required of applicants, but it must be received at Headquarters bearing a postmark not later than May 15, 1954.

All applications will be screened by a committee consisting of Chairman Varden; Joseph Costa, APSA, Publications Vice President and Chairman of the National Press Photographers Association; Jacob Deschin, FPSA, Photography Editor of the New York Times; Norman Lipton, APSA, Managing Editor of Photography magazine and W. P. Robinson, Jr., chairman of the scholarship committee of the N. Y. Technical Section of PSA.

Requirements

The applicant must be a high school graduate and his courses must have included intermediate algebra or plane geometry. Preference is given to applicants who present credits in chemistry and/or physics.

The successful applicant must take entrance examinations which include tests of: (a) scholastic aptitude, (b) general science, (c) mathematics, (d) chemistry. The tests of the College Entrance Board are acceptable provided they include the scholastic aptitude test and the pre-engineering inventory test.

These requirements are those specified by R.I.T. Further requirements imposed by the PSA Scholarship Committee are:

The applicant must not have graduated from high school longer than two years before applying for the scholarship.

The applicant must submit with his letter of application a statement written by himself, as to why he is interested in obtaining the scholarship, together with not more than three letters from teachers testifying to the ability and interest of the student in photography. He must also submit picture evidence to show what he has accomplished in photography.

Courses

Applicants who are not familiar with the courses offered by the Rochester Institute of Technology in photography and the graphic arts can obtain descriptive bulletins by writing C. B. Neblette, FPSA, Head, Dept. of Photographic Technology, Rochester Institute of Technology, 65 Plymouth Avenue South, Rochester 8, N. Y.

R. I. T. is widely known for the excellent calibre of its graduates and for the research work performed in its laboratories. The

CAMERA CLUBS

Newspaper releases describing this RIT-PSA Scholarship will refer to PSA clubs as sources of information about the scholarship. Be sure that all of your officers and members are aware of the plan and you might want to appoint one of them as a local chairman to assist applicants. Reprints of this page will be available from HQ on request. If your local paper does not carry the story within a reasonable time after you read this, you might want to call it to the attention of the paper's school editor. If you do so, point out that your club is the local source of information only, that all details are handled nationally from PSA Headquarters in Philadelphia.

faculty is supplemented by the scientific and operating staffs of the many photographic plants in the Rochester area and the laboratory equipment represents the latest developments in the photographic and graphic arts. The Institute is responsible for much research in all phases of both these branches.

Eligibility

To be eligible the candidate does not have to be a member of PSA, nor related to a member. PSA wants to seek out one deserving youth who can profit most by this opportunity, and preferably one who would not be able to advance his education in photography without such assistance. The scholarship has a value of \$400, equal to the full tuition for the school year beginning September 1954.

Every PSA member and every member of a PSA camera club is asked to look for a likely candidate and help him prepare the application and get it in on time. Each member who is acquainted with a prospective candidate might well write Mr. Neblette for the bulletin describing the courses and help the candidate determine the categories that would interest and help him the most. It goes without saying that any photographic assistance should be limited to advice and perhaps aid in selecting samples to be submitted as evidence of his accomplishments in photography.

If the high school in your community is now offering courses in photography, the instructor, if not a PSA member, will welcome news of the scholarships for the benefit of this year's class of graduates as well as those who graduated last year.

These are hundreds of youngsters who would treasure this opportunity if they know of it, it is up to us to see that they learn about this opportunity.

ACT NOW—

**DON'T WAIT UNTIL
MAY 14**

PSA Southern Regional Convention

April 23-25 at Memphis—Down In Dixie



Representatives of the Mid-South Camera Club, Memphis Pictorialists and Memphis Camera Club discuss plans for the Memphis Regional. Seated: Fred Bauer, Jr., C. O. Wade, general chairman, Dr. Carrol C. Turner, FPSA, program chairman. Standing: Lawrence Coe, Eugenia Buxton, APSA-ARPS, publicity chairman, Dr. Edwin F. Skinner, finance chairman, Carl Johnson.

The dates of April 23-25 are set for the Memphis Regional Convention to be held at Hotel Peabody. This will be PSA's first Regional in the south, and from all reports there should be many recruits present at their first get-together in PSA.

The overall picture gives promise of such treats as Southern belles, azaleas and dogwood, trips to Beale Street, Cotton Row, Overton Park, a Southern style picnic, banquet at the Peabody. In addition, there'll be the extra-special dividends of lectures, exhibits, discussion groups, intermingled with the fun and fellowship of PSA.

Enthusiasm runs high as three Memphis organizations—all PSA affiliates—join forces to host the convention. C. O. (Charlie) Wade will serve as general chairman. Members of the Memphis Camera Club, Memphis Pictorialists and Mid-South Camera Club make up the following committees:

Program: Dr. Carrol C. Turner, FPSA, chairman, with Fred Bauer, Jr., Paul Savage, Robert S. Anderson, Ed Feltus and Lawrence Coe.

Finance: Dr. Edwin F. Skinner, chairman, with Carl Johnson, Aubrey Bond, Herbert Hood, Jr., and Allen Smith.

Publicity: Eugenia Buxton, APSA-ARPS, chairman, with Katherine Wilkinson, Thomas F. Gaines, Ken Ross, Bill Pendergrass and Rex Brasher.

More details about this first Southern PSA meeting will be found in the March and April issues of the PSA Journal, but start making your plans now to attend.

**A Warm Welcome Awaits You
In Memphis—Down in Dixie!**

Dust and Lint } SPOILS YOUR SHOW



SLIDES CLEANED EASILY WITH **STATIC masters**

- For cleaning slides before mounting or viewing
- For cleaning negatives before printing

Static Masters remove static, dust and lint with one simultaneous brushing action. By this neutralizing action, dust is eliminated on negatives, film holders, enlargers, printers, slides and slide mounts. Print spotting and negative opaquing reduced to a minimum.

The POLONIUM Strip does the trick

Amateur 1" Size \$4.95

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Buy Static Masters at your local photographic store or we'll postpaid if cash with order.

Nuclear Products Co. 10173 E. Rush St. Dept. 30
El Monte, Calif.

Good reasons for choosing **CONTAX**



See the superb Contax II-a and III-a at your dealer's, and learn of the many other significant features that make Contax today's most desired camera.

- Superior Zeiss lenses, attached in bayonet mount. Rapid interchangeability. Precision seating.
- Long base, swivel type rangefinder of prismatic construction for more accurate focus and ruggedness.
- Rangefinder and view-finder combined in single window. Middle finger focuses lens; index finger releases shutter.
- Removable camera back permits accurate film loading — avoids film jamming. Easy accessibility for cleaning.
- Durable and climate-proof all-metal vertical focal-plane shutter with speeds to 1/1250 sec., T and B.
- Rewinding film after exposure unnecessary (by using two cassettes). No danger of scratching film.
- Fully synchronized for flash.

Write for Contax booklet

CARL ZEISS, INC., 485 Fifth Ave., New York 17, N. Y.





Scram, I'm busy! No time for
for PSA sales spiels.

You know, Bub, ten bucks buys
a lot of Publum.

Well! that's different. You get
all that?

Yipes! 8000 photographers can't
be wrong. Sign me up!

©1953, Maurice H. Lou's

Motion Picture Town Meeting

The success of the Motion Picture Town Meeting last spring has encouraged the Southern California Association of Amateur Movie Clubs to try it again. This year's event is set for Plummer Park in Hollywood on March 27 and 28. The program will be similar to that used last year, except that both morning sessions will be devoted to scenario-type pictures. Lectures will begin at 1 P.M. both days and a snack bar will be provided at the Park to save time.

The lecture and demonstration programs will follow the same broad pattern, offering something of interest to everyone attending, beginner or advanced worker.

Nominating Committee

A new Nominating Committee for national PSA offices has been named by Pres. Norris Harkness. It will be the duty of this committee to bring in a slate of national officers and zone directors by December 15 of this year for the 1955 elections.

Included in the committee are H. Lou Gibson, FPSA of Rochester, N. Y., a member of the Nature and Technical Divisions; Nestor Barrett, APSA of San Jose, Calif., who belongs to Color, Motion Picture, Journalism and Technical Divisions; Anne Pilger Dewey, Hon. PSA, APSA, of Chicago, Ill., member of Nature and Pictorial; Maurice H. Louis, APSA, of New York, member of Pictorial; and O. E. Romig, FPSA, of Pittsburgh, Color, Pictorial, Journalism and Technical. The Chairman of the Committee has not been named at press time, the members electing their own from among their number.

Members who would like to suggest possible candidates for any of the PSA offices to be named by the committee should get in touch with any of the committee members by mail or by a personal call.

Chicago Convention Committee

Loren M. Root, APSA, General Chairman of the 1954 PSA Convention, scheduled for the Drake Hotel in Chicago, October 6 to 9, has named the following members of the Convention Committee.

Ralph L. Mahon, APSA, Exhibition; O. B. Turbyfill, APSA, Registration; Fred W. Fix, Jr., APSA, Publicity; Mrs. Pearl Schwartz Rice, APSA, Programs; James Riddick, Housing and Facilities; Mary Abele, Art Director; Dwight Chambers,

Treasurer and Ada L. Barton, Secretary.

Several Divisions have named their representatives to the Convention Committee. Glen Dahlby will represent Pictorial, Robert L. McIntyre, Stereo; Margaret E. Conneely, Motion Picture and George Blaha Color, assisted by Russell Kriete as chairman of the color portion of the exhibition, and Erik Sorensen to handle color programs.

The Convention will open on Wednesday morning October 6 and continue through the Honors Banquet on Saturday night. There will be a comprehensive program of lectures and demonstrations, Division business meetings, field trips and the other trimmings of a convention.

Although it is still eight months off, it is not too early to start making your plans. There will be plenty to do for camera widows and orphans, so bring the family along.

Advance registration is desirable to assure hotel accommodations and all members will be given the full registration details at an early date.

Name Change

A change in the name of the sales distributing company to Realist, Inc., has been announced by the David White Co. The manufacturing operations will be continued under the David White name.

PSAers Advanced

Several members of PSA who are also executives of the Eastman Kodak Co. are in the news. Adolph Stuber, FPSA and a member since 1935 retired on January 1 as vice-president in charge of sales and advertising. He is succeeded by James E. McGhee, a PSAer since 1940. Theodore F. Pevear also a 1940 PSAer succeeds McGhee as general sales manager. E. P. Curtis, MPD member since 1946, is V-P in charge of professional motion picture film sales and has been given the added responsibility of jurisdiction over Rochester export sales to Latin America and the Far East.

Mr. Stuber, who continues on the Board of Directors of the Kodak Company, will retire from active duty on April 1. He joined the company in 1912 and except for two years during World War I when he was chief of the photographic procurement division of the Signal Corps, has been with it ever since. He has been active in the manufacturing and engineering phases and holds

several patents, the first of which was granted in 1918. He moved into sales work in 1930 and has been a leader in that field. He was in charge of the design and operation of the Kodak Colorama at the New York World's Fair in 1939 and has had a close interest in the development of the Information Center in Grand Central Station in New York.

Journal on Microfilm

The 1952 volume of the PSA Journal and PS&T has been reproduced on microfilm by University Microfilms, 313 N. First St., Ann Arbor, Michigan. The negative for this microfilm has been produced by an improved process which retains much of the quality of the halftone reproductions. Although they do not have the gradation of tone of the original print, they do retain almost as much of the original quality as does the printed version in the Journal. Since microfilming is normally a high-contrast process, this achievement is worth mentioning. Copies of this microfilm may be purchased from University Microfilms at \$2.50 each.

Policy Change

The Exakta magazine, formerly distributed free to registered Exakta owners has been placed on a subscription basis to all starting with the first 1954 issue. The magazine will be issued quarterly, single copy price 50 cents, \$2 a year. It will be sold in camera stores and may be ordered by mail from Exakta Camera Co., 705 Bronx River Rd., Bronxville 8, N. Y.

Eastman Centennial

1954 is the centennial year of George Eastman's birth and plans are being made by the George Eastman House of Photography for a celebration.

As part of the plans, Eastman House has requested that the Postmaster General issue a commemorative stamp in recognition of George Eastman's achievements and philanthropy.

N. Y. Armory Show

The Eighth Annual National Photographic Show will be held at the 71st Regiment Armory, Park Ave., and 34th St. from Feb. 17 to Feb. 22, six days instead of the previous five.

There will be about 100 exhibitors with cameras and other equipment, models, contests, and demonstrations of all types.

In The Foreign Press

There are many photo-journalists, but only a few have made the grade according to Mr. Anton Sailer in the Sept. issue of *Photo Magazin*, Munich, Germany. His analysis agrees in many points with the conclusions of the recent serious conference of the craft at Rochester, indicating that the problem is universal.

Mr. Sailer says that many photographers just can't see why their pictures are rejected not only by the big fellows but by the little ones too. From his "oh, so beautiful series" one or two photos may be picked out—but that is all! Now what can one do about it?

The reason many photo-journalists never rise above average success is most often that their work is only of average quality. Or, Mr. Sailer points out, it may be specific errors such as the following:

a) All pictures are taken from the same distance. The editor immediately rejects these, commenting: "He has not come to grips with his subject", some scene, some original or important detail should have been taken as a close-up.

b) The pictures lack movement. They are all stills. Although they may be smiling or shaking hands the people in the photos are just dummies. They will never make a dramatic photo series.

c) He may have touched only the fringe of the event in his pictures. Although this may have been very thrilling the basic facts and the chief actors are missing.

d) The series does not show location. For example, there are photos from foreign countries where not a single picture shows this clearly. A street scene should perhaps show a poster or some other indication of its origin. There are many ways of including local flavor.

e) The pictures are just "nice". This failing is the worst. They may be very picturesque but are insipid as journalistic efforts.

f) It is simply not true that picture editors can't recognize a good picture when they see it. The particular interest of a specific publication should be studied. A recently run series on a too similar subject may be cause for rejection.

g) One rule emerges that is valid for every photographer: Jot down as much as possible about each photo. Leave nothing out, as everything is important. Without exact notes even the most marvellous series cannot exist. At Rochester, Bill Sieven, asst. executive editor of the Minneapolis Star and Tribune stated that getting a good photo into the reader's hand is a "team job" involving many people including editors, photographers, engravers, compositors, stereotypers, and others.

He called for editors everywhere to make more intelligent use of their photo-journalists by giving them better assignments, encouraging ability, and making better use of good pictures when they get them. Basil L. (Stuffy) Walters, executive editor of the Knight Newspapers offered this general advice to all photographers, that they keep their eyes open for additional—and often better pictures—on their way to and from their assignments.

Anton Sailer (who is a picture editor himself) relates the following true story as an example of missing the point: "Once a young photographer sat in my office with lots of pictures. She had been on an air journey when they had discovered, in a jungle, some ancient Indian tribe whose huts were raised on stilts. They landed and took many photographs, including some of a genuine hairdressing establishment on stilts. Here I interrupted her and asked, 'where is the picture?' She did not understand. 'My dear young lady', I pleaded, nearly in tears, 'you are a girl, and a very nice one, too, but where is the photo, I implore you?' After much explanation she finally grasped that it would have been an absolute scoop if she had been photographed while having her hair done by that strange hair stylist . . . but it simply hadn't occurred to her. Now it was too late."

—O.S.L.

Every Member Get A Member But Get The Right Member

NEW MEMBERS

NOVEMBER, 1953

The New Member List now has a style of type that is identical with the Directory. Complete address is given. The sponsor's name is shown in bold face type at end of each listing. As always M.C. denotes a new member sponsored by the Membership Committee. New Camera Club members and the Division codes will be found at the end of the list.

ADAMS, Miss Jean P. % Harbournview Hospital, Sydney Mines, Cape Breton, N. S. Canada 12-53 CP

ADAMS, Dr. John B. 218 Drumheller Bldg., Walla Walla, Wash. 12-53 P

ALEXANDER, JOE, 278 Irene St., Bakersfield, Calif. 12-53 CP

ALSPACH, Miss Joyce V., 111 W. Wheeling St., Lancaster, O. 11-53 CJPST

ANTHOLZ, H. J., Supt. of Schools, Spooner, Wisc. 11-53 CNP

BALLIN, Mrs. Elizabeth K., 2539 34th St., San Diego 4, Calif. 12-53 P

Charles L. Wilson

BECK, Emanuel A., 1426 Kanawha St., Hyattsville, Md. 11-53 CP

BHODHIPHALA, Lt. Cmdr. Prapat, R.T.N., 2254 Cathedral Ave., N. W., Washington 8, D. C. 12-53 CMT

BLACKMUN, Mr. & Mrs. Robert C., 191 Willis Ave., Rochester 16, N. Y. 12-53 CN

BLOCK, David D., 1701 Revere Dr., Manitowoc, Wisc. 12-53 P

BOGENRIEF, Hank, Eighth St. Barber Shop, Fargo, N. Dak. 12-53 P

BOLLING, Mr. & Mrs. Robert H., 130 Valley Rd., Ardmore, Penna. 11-53 CP

BOMBKOW, Hans, 41 West 91st St., New York 24, N. Y. 11-53 P

BONALUME, Wilson L., 225 Lafayette St., New York 12, N. Y. 12-53 CM

BOYLE, Miss Louise, 115 Cambridge Heights Rd., Ithaca, N. Y. 11-53 JT

BRICKETT, Maj. & Mrs. James B., 142 California Rd., N. Bayview, Monterey, Calif. 12-53 CP

BROOKS, E. M., 242 Spruce St., Pacific Grove, Calif. 11-53 C

BURKE, Mrs. Leah, West Falmouth, Mass. 12-63 N

BUZZELL, Gordon Campbell, 128 E. State St., Ithaca, N. Y. 11-53 T

Gere Kruse

CARNES, Mrs. Vera, Box 344, McConnelville, O. 11-53 CN

CASCELLO, Frank, 14 Fifth St., White Plains, N. Y. 12-53 CM

CHILDS, Herbert C., Jr., 427 W. 5th St., Los Angeles 13, Calif. 12-53 P

CLEMENS, Mrs. Marjorie, Route 4, McConnelville, O. 11-53 CN

COPE, Leslie, Box 433, Roseville, O. 12-53 CN

COULSON, Mrs. Beryl G., Box C, Malta, O. 11-53 CN

CROWELL, Ralph H., Route 1, Scarborough, Me., 11-53 P

CULVER, Sherer G., 50 Crest View Dr., Orinda, Calif. 11-53 CP

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Creative Directions In Color Photography*

By Ralph M. Evans**

A Technical Division Feature

As some of you may know, for the last twenty-five years I have devoted nearly all of my time to the investigation and description of the scientific aspects of color photography. Tonight, however, while I shall still speak from the standpoint of a scientist, I want to talk about some of the non-scientific aspects of the subject. In brief, I want to consider with you the nature of color photography as a medium for making pictures.

Is color photography simply a mechanical device for recording what is placed in front of it? In this case it is dependent on the photographer only to point the camera and to push the button. Or is it a truly creative medium, requiring that the photographer think and act creatively throughout the making of a picture?

I want to try to show you that the scientific facts of the relation between what we see in photographs and what we see in nature prove conclusively that the photographer must necessarily act creatively throughout if he is to produce anything worth looking at. This is true whether he wants to produce an illustration for a catalog, a record of an event, or a masterpiece valuable in its own right.

In order for me to carry through such a program it is necessary that I start my story far back in history, long before the invention of photography. This is necessary because the type of vision—the way of seeing—which is basic to photography had its origin four or five centuries before photography was even attempted.

About the time of Leonardo daVinci we began to read in the literature of art and painting of the science of geometrical perspective. I want to trace the development of this subject very briefly and to consider a few rather fine points. I want to do this because out of this train of thought, covering a period of some five centuries, has grown a number of misunderstandings which still continue to cloud our thinking. If we can once be clear as to the meaning of these points, then the rest of what I have to say follows easily and logically.

The first point may be stated very simply and it may be as well to do so bluntly. *It is a physical impossibility in the general case to produce on a two-dimensional surface a representation of what we see when we look at nature.* This is true whether we look with one eye or with two, or whether we stand still or move about. It is not possible to have a picture which will look exactly the same to us as does the scene.

I obviously cannot hope in the course of one talk to demonstrate this fact to you nor, perhaps, even to convince you that it is so. I should like to try, however, to make the problem seem more real to you and then show from this the nature of the photographic medium.

Painters have faced this problem of the representation of nature for centuries. Let's consider a few of the solutions they have found. The oldest known historical method is illustrated by some of the early cave drawings tentatively dated about 25,000 B.C. Single objects are indicated by single lines.

There are no lines in nature of the type shown in these drawings. The line is a symbol.

Early Egyptian drawings show another solution of the problem. If you are in a park surrounded by trees or a fence, you can see the fence on all four sides and you see the side of each tree which is toward you, just as you see one side of all the objects in the park. They are shown in this manner in Figure 1. This is another convention.

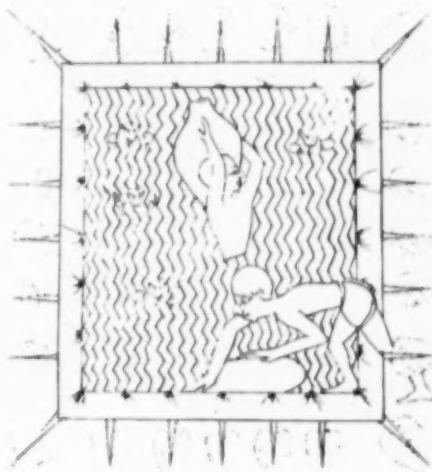


Fig. 1

We tend today to feel that such a drawing is naive; that the artist should have known you couldn't see the whole thing at once. Unfortunately in everyday life that is exactly what we do. We see what we know is there. It is only in pictures that we no longer demand that everything be shown because we have learned not to expect it.

Children who have not yet learned this fact still draw like the Egyptians. Those of you with children who draw may know that it is satisfactory to them. As adults we learn other conventions. That is, we learn to ask less of pictures in this respect.

Some of the works of Giotto who lived in the 15th century show still another solution of the problem. When we are among a group of people, we do not see those more distant from us as smaller than those nearby. To paint them as smaller is to do violence to what we see. Giotto often painted them all the same size because he did not use the convention to which we have become accustomed.

Closely akin to this, of course, is the Persian convention in which distance is indicated purely by height in the picture plane with no considerable change in size of objects.

You see that in each of this mere handful of examples some aspect of what we actually see in normal life has been chosen for correct representation. Some selection must be

*Condensation of the 1951 Brehm Memorial Lecture and of Mr. Evans' talk at the New York Convention.

**Eastman Kodak Company.

made by the artist if he is to paint natural scenes. The correct presentation of all aspects simultaneously is not possible.

It is not only the ancients who used such solutions of the problem. In many modern works the size of the objects does not change with distance, and they are depicted as flat although often color changes due to illumination are shown. Such artists are not trying to produce a stylized art. They are often trying to paint exactly what they see. They simply use a solution different from that to which we are accustomed. Examples are often to be found on current magazine covers and elsewhere.

The purpose of this discussion is to call your attention to the fact that there is no unique solution for the problem of representing what we see. There are many conventions, each representing part of the truth, nothing more is possible. If we bear this carefully in mind, we shall be less confused as we go back now to examine another solution to the problem which gradually became apparent in the 14th and 15th centuries.

The action of a pinhole in forming an image has been known from quite early times. Since such an image will be formed on the wall of any room which is closed except for a small aperture, it is likely that they had been observed long before we have any record of them in the literature.

It is characteristic of such an image that if every point in the image is connected by a straight line with the corresponding point of the object, all of these lines will pass through a single point at the center of the hole.

With a little thought it is apparent that if you had a long straight stick with a pencil on the end you could trace out such an image by always making the stick pass through this point and moving the front end of it around the objects. It is equally true that as this line moves it will also trace or cut out on any plane in front of the point an exactly similar image.

We thus arrive at the theory of classical geometrical perspective. Note that if you were to put your eye at the point representing the hole, the image on this front plane would exactly cover the objects point for point. In other words if you were to sit looking through a pinhole at a scene and exactly trace that scene on a sheet of glass in front of you, you would produce an image identical geometrically with that produced by a pinhole camera. The substitution of a lens for the pinhole does not change the image formation and our modern cameras follow the same principles.

It is not entirely clear whether the theory of geometrical perspective developed from the theory of such images or whether the identity was discovered later. It is clear, however, that the two are identical and give the same results.

About the time of Leonardo daVinci or soon after, both the image as produced by a lens or pinhole and drawings made by the principles of perspective began to be known. An instrument called a camera obscura began to be available. Many of these were arranged in such a way that it was possible for an artist to trace the image so formed and in this way give it permanence. It is important to our point that artists did not use the camera obscura. Many of the early Italian paintings in which there was no intention of realism for the main part of the picture are supposed to contain distant views drawn in this manner.

The point is that rather early in the art of painting as we know it, it became apparent to artists that *when they wanted realism* the camera obscura and the principles of perspective gave them a possible way of representing the scene which was very realistic.

We soon find the Dutch school of painters among others adopting linear perspective for their paintings because realism was their aim. Two things should be noted about such paintings. First there is a rapid decrease in size of objects

from the foreground to the background. Second, there are strong variations of brightness in the different parts of the scene. Both of these are characteristic of the image produced by a lens, although neither are particularly apparent to an observer who views the scene directly.

We have here again a convention as to how nature may be represented on a flat surface. It is hard for us today to realize that this is a convention and it is important for us to try to understand how this particular convention became so firmly implanted.

There is first the fact that such a picture is an approximation to what we actually see. It is possible by close concentration and considerable practice to see a room or other scene in this manner. It is *not easy* but it can be done and for this reason it is not too hard to learn to interpret what such a painting means.

As noted above, such pictures always have heavily indicated light and shade. This is a characteristic of pictures which entered more or less with the Dutch school and I shall have more to say about it presently. I want to point out here that this shadow depiction, or *chiaroscuro* as it is called, is more important in making you see depth than is the perspective. In some of the earlier painting with equally true perspective but in which no shadow effects have been indicated there is often a quite remarkable loss of depth perception.

The real reason why linear perspective with *chiaroscuro* became so popular even before photography, however, is not because it is possible to see actual scenes in a similar manner. The real reason is that its origin coincided with the beginnings of the age of science. It is perhaps unfortunate for a calm consideration of the subject that the eye works by forming a lens image on a surface at the back of the eye. As a matter of fact this has very little to do with the way we see things but it is a fact that it occurs. In an age when science was seeking the explanation for everything it seemed necessary to conclude that an exact lens image of nature must necessarily be an exact reproduction of what was seen with the eyes. Perhaps I may be permitted to quote Leonardo himself in support of this statement. "Perspective" he wrote "is a rational demonstration whereby experience confirms how all things transmit their images to the eye by pyramidal lines." It was because the eye appeared to work that way and, perhaps more important, because this was the way light drew its own pictures that it seemed like the necessarily correct technique.

To abridge matters violently this is the cause of the invention of photography. Fox Talbot who first succeeded in producing a permanent photographic image left no doubt that his chief aim was to fix the images of the camera obscura and the camera lucida, because as he said, of his inability to correctly copy the image so formed. Daguerre himself was an artist with much the same intentions.

The importance of all this to us lies not in the fact that this history led to the invention of photography. It lies in the fact that because of the scientific temper of the times it was hailed as a complete solution to the problem of two-dimensional representation.

The invention of printing techniques made possible the widespread reproduction of photographs and today we are trained from birth on geometrical linear perspective as the proper representation of natural objects.

The subsequent history of photography has consisted of a gradual realization, first by artists and only more recently by others that this basic assumption is not so. Linear perspective is not a complete solution of the problem.

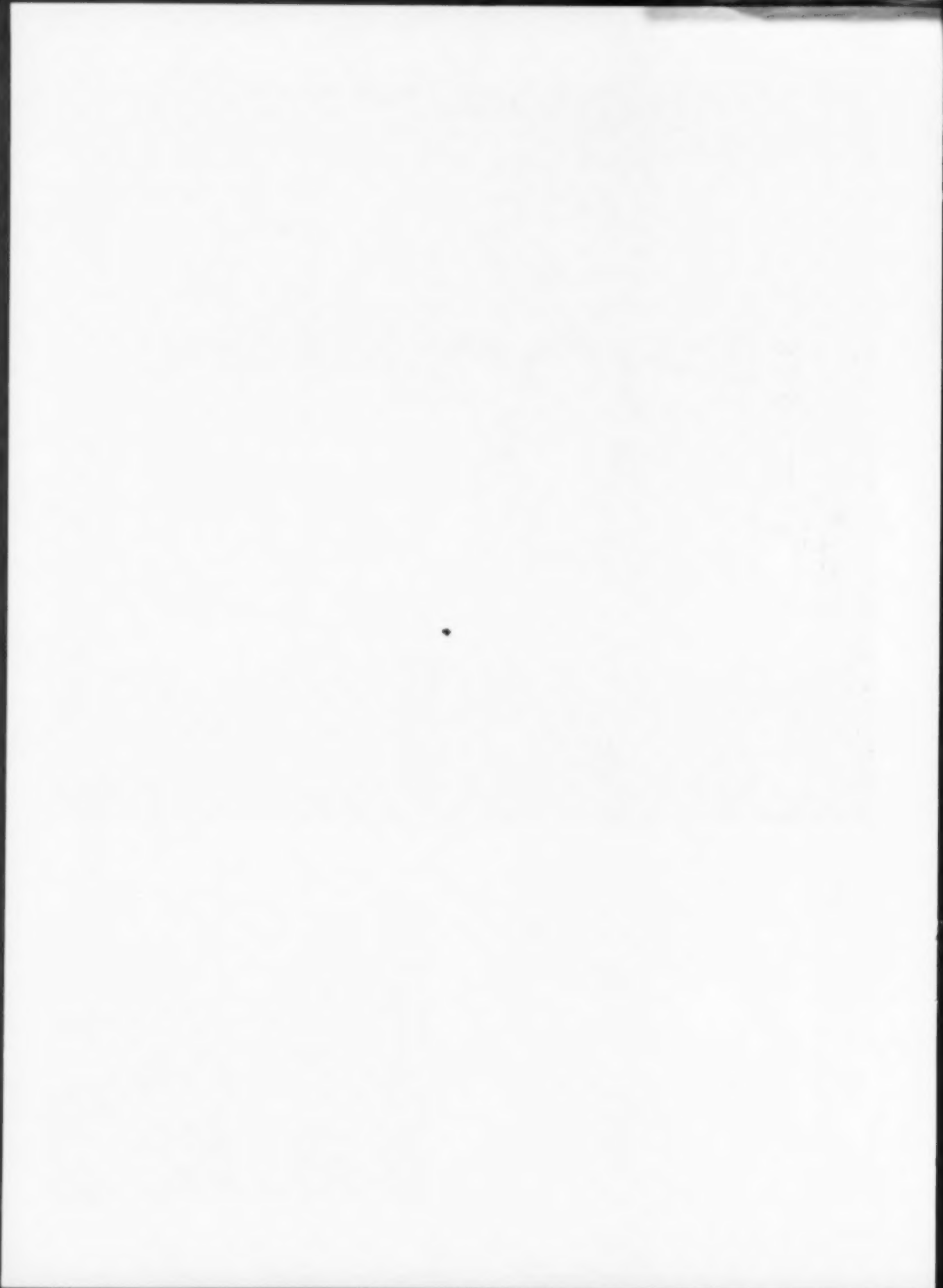
The next point I want to make clear to you, then, is that while photography always produces pictures which, by definition, have correct perspective and, as we shall see presently, substantially correct brightness relations, it does not follow that the photographs, therefore, look like the things photo-



Fig. 13 Arrangement of objects outdoors is obtained by selecting the camera location.



Fig. 14 The apparent shape and color of objects varies with atmospheric conditions.



graphed. Demonstrations of this fact are very common and are easily produced. A picture, for example, must contain indications of true size if it is to be seen correctly.

The same is true for positions of objects. Figure 2 shows



Fig. 2

an arrangement of materials for making a salad. Note the more or less rectangular arrangement of the objects, the relatively close position of the objects with respect to each other. Note also the conviction it carries that you are seeing things just as they were.

Figure 3 shows a side view of the arrangement the photographer had to use to obtain the effect he wanted in the



Fig. 3

previous picture. What you saw was *not* the true arrangement, it was what the photographer *wanted* you to see. This is true of all photography. You tend in large measure to see what you think the picture represents. It is not what is there but what the photographer shows you that counts. In Figure 4, for example, is shown a checkerboard on which have been placed some wooden blocks and two pieces of grey paper. Note the position of the objects but particularly the fact that the sphere is touching the pyramid.

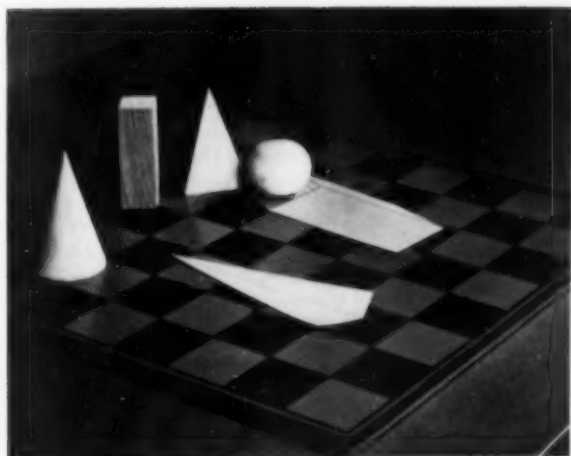


Fig. 4

A front view of this identical arrangement is shown in Figure 5. Five solid objects are now visible where before there were only three. This is due to the shapes of the pieces of gray paper. From this position they are shaped like solids so you see them that way.

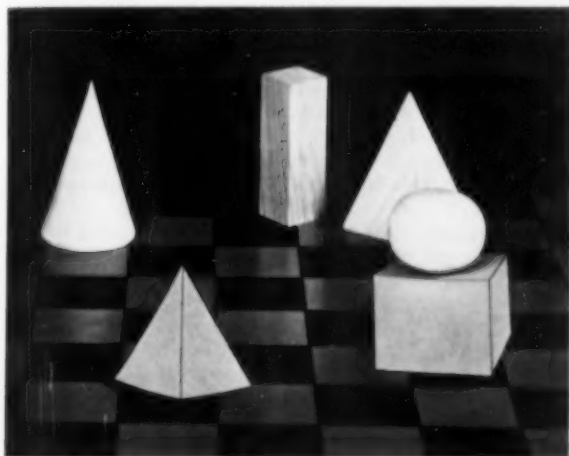


Fig. 5

I do not want to argue the legitimacy of this kind of photograph; I simply want to point out how little connection there may be between your perception of the picture and of the real objects.

A number of consequences follow from such differences between what you see as observers and what was in front of the camera when the picture was made.

Before we consider them I want to note again this matter of shadows. While they are correctly reproduced in nearly all photographs, they represent another aspect of natural scenes which is not correctly seen when you look at the photographs.

If a photographer wants to make a sunlit scene appear normal, he must add light to the shadows until they are nearly as bright as the sunlit parts. This is the reason that reflectors or flash bulbs must be used on the shadow side of portraits in sunlight.

Figure 6 shows such a picture. Note the very dark shadow on the side of the face. Such dark shadows are not seen under these conditions in nature. (Page 19).

Figure 7 shows a similar picture with shadow lighting. Here you see the shadow more nearly as it appeared at the time without the shadow lighting. The darkness of the shadows in the previous picture is a purely visual effect having nothing to do with the photographic process. Any shaded area in a photograph or painting if it exactly matches the relative amounts of light present in the scene will appear much too dark in the picture. Hence the other scientific belief that the relative intensities of the light in the scene should be correctly reproduced is also not correct.

We see then, that in kind, arrangement and position, as well as in light and shade, good color photographs do *not* look the same to the observer as do the scenes themselves.

This is equivalent to a demonstration of the fact I mention a moment ago that artists who were *trying* to be realistic, who were *trying* to make paintings that looked *exactly* like what they could see in nature soon broke away from exact perspective and exact chiaroscuro. It has been said that painters went off in other directions *because* of photography. I believe they would have done so anyway. They were ready to try a new convention in their search for ways to portray what they saw. Photography may have accelerated the process by showing them quickly what the results were like.

In any case the emphasis on light which had caused the interest in the camera obscura images soon showed up in the work of the so-called Impressionists. The convention in their paintings is not so easy to recognize. These artists were interested *only* in light. They felt that if they could only record the light itself they would have the most accurate reproduction of the true reality; a direct outgrowth, of course, of the current scientific interest in light as such. In the search for light, form became relatively unimportant.

Cezanne, working along other lines, retained form but sought valiantly again to integrate form with his two-dimensional surface, knowing that linear perspective was not what he saw.

With Cezanne, the interest of artists in attempting to portray nature as such practically ceased and we need not follow the subject of painting further for our present purposes.

I think now I am in a position to express the thought I want to suggest to you about photography as a medium. Photography is a technique for making permanent pictures in the convention of linear perspective. It is not the only nor necessarily the best convention for the purpose of reproducing what we see. It *is* the convention most readily understood by the present generation, and it *is* the one most generally used.

It is my thesis that all serious photography is creative no matter what the intention of the photographer in using the medium. What you see in a photograph is not like the scene photographed. The photographer must take the differences into account in making his pictures. He is a great photographer to the extent that he makes you see as he wishes.

The argument against color photography as a creative medium often runs something like this after it has been translated into the language we have been using. "Color photography is a mechanical device for recording the exact linear perspective, color, and chiaroscuro of a scene. The results therefore look exactly like the scene, and the personality or soul of the photographer plays no part in the result."

I have tried to point out to you that the fallacy in this argument comes from the assumption that a perfect photograph looks just like the scene because its perspective and

chiaroscuro are perfect.

Figures 8 to 12 are an attempt to demonstrate how little limitation perspective presents in what the photographer can make you see. We can then consider his creative control over the remaining variables.

The only thing mechanical about the photograph lies in the fact that "pressing the button" makes *permanent* the image which the photographer has already created.



Fig 8

Figure 8 is a photograph of a group of shells lying on the floor of the studio. They are spread out over a distance of some six feet and the nearest one is some four feet from the lens. Most people find it difficult to visualize them in this position, although the position of the page makes a large difference. (The pictures were shown on a vertical screen, of course.) The point is that with these same shells spread out over the same distance and without moving the camera I can control matters so I *can* know what most of you will see.

Figure 9, for example, shows them apparently arranged on a vertical surface. They are actually still on the floor and the camera hasn't been moved. If you want proof, you may be



Fig 9

able to see that the top end of the ribbons is smaller than the bottom. That is the perfect linear perspective that the camera always gives. If perspective were very important to this picture, you would have no difficulty in seeing them lying on the floor. (If the page is laid on the floor, this becomes fairly easy. Held vertically it is often quite difficult. On a screen the effect is quite convincing.)



Fig. 10

Figure 10 shows the same shells laid out in the same area but now converging to a point, which introduces considerable perceived depth.



Fig. 11

Figure 11 has some graded strips of paper and some string added to give a really great depth. It is still six feet from front to back.

You see, the fact that these pictures are in linear perspective is of absolutely no importance to what you see. The depth has changed from nothing to a great depth and this is



Fig. 12

only an indication of what might be done. In Figure 12, for example, the convergence is reversed. The floor has now become a ceiling and yet all I have done is change the arrangement of the objects. Incidentally, the largest shells are now those the most distant from the camera. The small one is still only four feet from the lens. When you see them as on the ceiling, the actual order of the scene from front to back has been reversed by taking advantage of the way you see things.

Let me be quite plain in what it is that I am trying to say here. I am saying that in large measure the scene you see from any photograph is not the one which actually existed in front of the camera. I am saying that what you see has often been created by the photographer through his ability to see that the photograph would look as it does, after it was made. I am saying that the arrangement and apparent characteristics of the objects you see in any picture have either been deliberately created by the photographer or are a pure accident of the conditions at the time the photograph was made.

The difficulty with photography is not that it lacks power to express the photographer's feelings but that the great majority of photographs are taken casually without any attempt to use the powers of the medium. They express adequately and sometimes forcefully just that casual mechanical attitude. And so I want to consider now the means by which the photographer can express himself.

A photographer has four general means at his disposal to produce the results he desires. The list may amuse some who are accustomed to thinking of photography as very different from painting. The four are: arrangement, selection or emphasis, choice of objects, and photographic manipulation or technique. I want to illustrate some of the possibilities inherent in these various means. They are by no means feeble.

The first three, arrangement, emphasis, and choice of objects are the variables of what has come to be known as "straight" photography and I should like to consider those first. Manipulation of the printing process to produce a desired result is a somewhat newer field and I shall consider it separately.

Arrangement of the areas in the picture plane in photography is varied either by actually moving the objects as in a studio or by selecting the location of the camera outdoors. Figure 13 shows a good example of such choice of camera location to compose the picture elements. (Page 18).

Position and nature of the areas of the objects represented by a picture, however, are just part of the story. The lighting

of the scene determines its *chiaroscuro* and the kind of day alters all the local tones as well.

This is the art of the photographer. With a full knowledge of the characteristics and limitations of his medium he looks for and finds conditions from which he can produce an image he wants. Photography then fixes this image and the photograph you see shows you the scene the photographer realized could be made.

Few people who are not photographers or painters realize the range of material that can be found in the same scene at different times.

Figure 14, for example, shows another picture of this same Rockport Harbor in Massachusetts, taken from the same camera location. It is not difficult to obtain six or eight pictures as different as this pair. (Five were shown.)

The possibilities in the realm of landscape photography are enormous as you can see, and as the work of many famous photographers attests. It is perhaps in the realm of the smaller things in nature, however, that we can see the photographer's freedom in this matter most clearly.

Such effects, of course, are produced by a combination of lighting and object arrangement. It might be well before we go on to consider emphasis and choice of objects to have a look at lighting as a separate tool. Both for its control of light and shade and the appearance of the picture it is a most important variable.

Figure 15, for example, shows a group of all white objects



Fig. 15



Fig. 16

flat lighted from the front. It represents about the extreme to which you can go without having the objects disappear. Figure 16 shows the same objects contrast lighted from the side. While again extreme, the pair illustrates the extent to which lighting changes your perception of depth as well as changing the whole nature of the arrangement of the areas in the picture.

In this pair of pictures we have been concerned with the changes produced primarily in the appearance of depth and in the arrangement of the picture surface areas. Lighting also, of course, has a very strong effect on the appearance of the illuminated objects and can be used to modify their properties as seen from the photograph.

Objects with diffuse surfaces such as the stones of Figure 17 are not much affected by the nature of the illumination. If the surfaces are glossy, however, as these stones become when wet, as in Figure 18, then a directional light such as this brings out clearly the actual colors present. (Page 19).

This principle can be applied directly to lighting and I should like you to consider the next pair carefully. Figure 19 shows a group of highly polished wooden bowls and a polished copper flower pot. You see them illuminated by a large diffuse source which has changed their surfaces to a pleasing satiny dull finish. More diffuse lighting could have made them appear matte surfaced.

Note how the true shiny surface and the depth of true color is shown only with directional lighting in Figure 20. This principle applies, of course, equally to outdoor photography where the problem becomes one of selection of weather conditions and time of day. (Color illustration on page 19).

Thus we see that arrangement in photography, including as it does lighting as well as point of view, atmospheric conditions and actual positions of objects gives of itself a quite free hand to the photographer. Unfortunately many people feel that this is the *whole* story. We shall find, however, that selection, or emphasis as I prefer to call it, is just as powerful and often a more flexible tool to the competent photographer.

In discussing emphasis, however, it must be kept in mind that arrangement is always presupposed. Emphasis in a sense is always produced by arrangement and yet in another sense it is a separate variable.

The photographer has a large number of ways in which he can control what you see. His ability to suppress and emphasize is far beyond that assumed by any not familiar with the actual operations. Figure 21 shows two pictures of

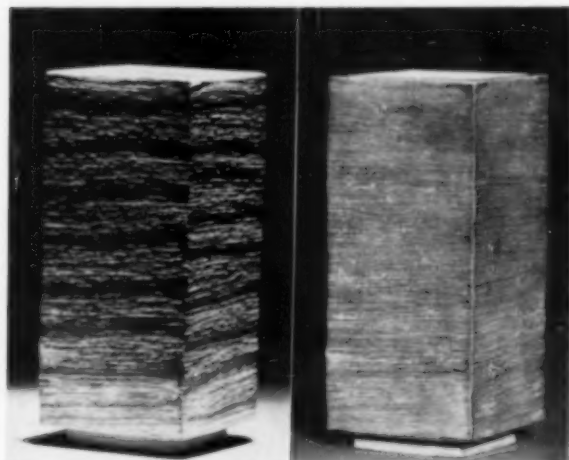


Fig. 21



Fig. 6



Fig. 7

Any shadow area in a photograph or painting if it matches the relative amounts of light present will appear much too dark.



Fig. 17



Fig. 18

Diffuse lighting would make wet and dry stones look much alike, directional light here shows large color differences.



Fig. 19



Fig. 20

A large light source can make glossy objects appear to have a satin finish and it dulls the colors.



the same vase. On the right it has been photographed with direct front lighting. On the left the light has been placed almost directly above. In one case the texture is suppressed, in the other it is emphasized. The matter is here of no importance but it is of such effects that pictures are made such as that of Figure 22. (Page 22).

Here you see one of a series of pictures of pottery made by Mr. Wildenhain of the School for American Craftsmen and kindly loaned for this purpose. Note that emphasis can be applied to such objects, although they are themselves art objects in their own right. When you come to make pictures from them, the same principles apply as for other objects.

A somewhat different kind of emphasis is used in Figure 23 where the emphasis is on the man rather than his surroundings. It can be taken as an example of what is meant by the term emphasis. (Page 22).

We must not forget, however, that for the photographer, the picture as an entity by itself is an ever present phenomenon. If he wants the emphasis to be on picture, he can and must suppress objects; if he wants the emphasis on objects, he must suppress picture surface.

Even in this latter case, however, it must be remembered that the objects he shows you, the reality that he depicts, are still partly his own creation. By selection and emphasis the photographer produces the effect he wants. It is not entirely the object but his use of the object.

Emphasis on part of a scene is often obtained by suppression of other aspects. The best known technique for this, of course, is to throw parts of the picture out of focus. We saw examples of this a little earlier.

Of all the means at his disposal this is perhaps the technique which at the same time has been most overdone and which requires the greatest skill for successful accomplishment. Figure 24 shows a fairly good example of successful treatment, the emphasis falling almost wholly on the white weed and foreground. (Page 22).

Properly used, this ability to suppress detail is an important aid to expression. It encounters, however, a fundamental human desire to see sharply whatever interests us. No part of a picture can be out of focus which creates in the observer an interest in the out-of-focus objects.

In a somewhat different direction and perhaps still more difficult is the picture which is entirely out of focus. This also was much overdone in the earlier days of photography but there has been a cautious return in this direction in recent years. Figure 25 shows an example on a scene containing a person. Please note carefully how the entire nature of the picture differs from that of Figure 24. Whereas Figure 24 deals with an object in suggested surroundings, we have here a study in color and light effects which while it shows a person does not show a specific one. I am sure you can feel the difference. Here again the balance is delicate and many people do not like this one at all. The habit of wanting to see objects sharply is deeply ingrained. (Page 22).

Perhaps this is sufficient to show what I mean by the variables arrangement and lighting, and selection and emphasis. I want to consider now the third variable, that of choice of objects.

The photographer works with light and lenses to produce the image which is made permanent by the photographic process. In this operation he normally works with real objects. These objects may serve his purpose through their color, shape, texture or their specific character as objects.

I think it is apparent from the preceding discussion that what he does with these objects will largely determine the expressiveness of his result. The objects, however, may themselves illustrate directly or indirectly what he is trying to say. It is from these differing points of view that we must consider the photographer's choice of objects.

A picture, for example, may be one in which the objects have been used for their color and for no other reason. It may be a frank example of a study in color.

A softness of focus may be used to somewhat decrease the object character but the particular objects may be chosen for color alone. Or there may be almost no relation between the objects used and the intention of the picture. The interest may lie wholly in the form and color relations to the exclusion of the objects. Often the main object may serve to accent the other relations, but not itself be the subject of the picture.

The subject may be one in which the interest lies largely in form. The color may be important but be secondary to the sweep of the curves or the juxtaposition of object lines.

I could go on to further examples; the subject matter of photography is infinite. It is limited only by the imagination and the capacity for feeling of the photographer.

It is one of the important possibilities that detail itself can sometimes be used to lead the observer away from the specific object to a larger subject matter. Thus an object through its very detail may suggest the whole of the structure of which it was a part.

This use of the particular to imply the whole is of very general validity and one of the most potent conventions of photography.

It seems to be a commonly held notion that what the photographer does is to look for a scene that expresses what he wants and then simply photograph it. I think it can be said that a good photographer never does this even though he may think he does. He looks for a scene or an aspect of a scene which will *make a photograph* that expresses what he wants.

What the photographer has done and what all good photographers do is to use the medium creatively so that you will see a particular phase of a typical scene according to your own experience. If the intention is to report the scene as vividly and accurately as possible, then the requirement is that he impart sufficient intensity to the picture so that what you see will be as much like the real scene as possible. The fact that the two are not the same becomes secondary. The photographer has succeeded in showing you what he wanted you to see.

This situation is very fundamental to all photography. For example, suppose a photographer wants you to see some apples as desirable. He cannot simply photograph the apples lying on a table. If he did the results might be quite inadequate. No matter how desirable the apples may have been this quality would not be apparent. The difficulty is that he has not produced a picture—the image has not been considered from the standpoint of the observer and what it is desired that he see. By a change in the arrangement, the lighting, and most of all the *intention*, a picture can be produced which will then at least suggest the desired qualities.

The photographer by creating a picture has depicted a possible reality for you. It is this suggested reality that you see and that he intended you should.

Let's consider a good portrait of a child in the same manner. By creating a picture the personality of the child rather than what he is doing can be made apparent. Furthermore, while still a portrait of a particular child, its interest and importance can go beyond this into the realm of children as a class. The possible reality that you see can apply to children in general.

I am not saying that a photographer always appeals to or attempts to present the general rather than the particular. He can do so but it is only one of the directions in which he can go. He usually shows us something very specific, something very real and yet much of its reality often comes from you. The scene he photographed would have been something different to you.



Fig. 22 Emphasis can be applied even to objects which are art objects themselves.



Fig. 23 Emphasis on part of a scene is often obtained by suppression of other aspects.



Fig. 25 When wholly out of focus it is no longer a picture of a person, but rather a study in light and shade.

Fig. 24 Here the background, out-of-focus, acts as a setting which is not obtrusive.





Fig. 26 We have here a still further convention for representing reality.



Fig. 29 It is possible to obtain results in which the color is independent of the objects.



Fig. 30

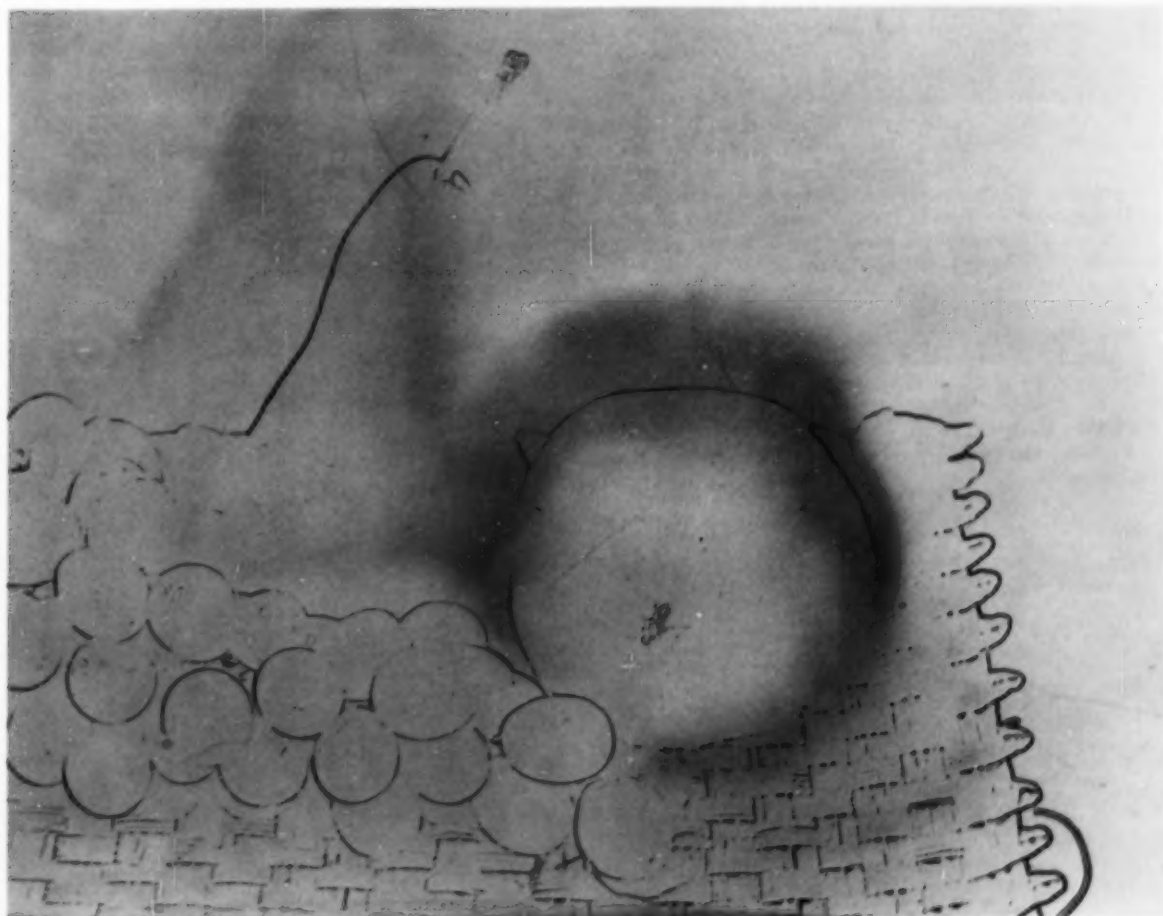


Fig. 27 Much freedom is possible in the use of the line image.

This ability is perhaps best shown in the realm of the imaginative. All photographs are made from real situations. Yet the intention of the photographer is not necessarily that you see this situation. What you see is often a representation of an imagined, if unlikely, reality quite different from what he photographed. Such pictures, each in its own way, represent a whole class of creative photography whose main source is pure imagination. I am suggesting here that the aim of the photographer is not necessarily to depict even a possible real world. I am suggesting that imagination, personality, and above all a strong feeling for the way in which an observer sees a picture are the *creative possibilities* behind his work.

Perhaps with this rather too quick survey of straight photography we might take a brief look now into a wholly different realm of possibilities. You will recall that I described the photographer's problem as that of obtaining an image which, when fixed by the photographic material, would appear as he wanted it to the observer. His controls in this respect were not greatly limited, either by the nature of his medium or by the rules of perspective. I want now to leave this part of the subject and consider other directions in which he is limited only by his good taste and perseverance. I shall have to ask the indulgence of the technical readers for saying *what* can be done rather than *how*.

Suppose we have a straightforward picture of a plain lily. This would show it in naturalistic presentation. Color photography with its increased number of variables and its accordingly increased freedom of manipulation permits us to do strange things with such images leading to interesting new possibilities. By the use of a so-called full contrast white light mask, the brightness contrast may be reduced practically to zero but the saturations and hues left as they were.

We can then add to his picture a line image, also produced by purely photographic techniques and without the use of handwork. The result is shown in Figure 26. You see we have arrived at a still further convention for representing reality. It is a convention already familiar to us in the arts of flat design and is reminiscent in many cases of the work of many painters. It is here, however, the nature of the image the photographer has produced, and which has been fixed by photography, which determines mainly the nature of the final result. (Page 23).

Figure 27 shows another subject handled the same way. Here the color of the subject plays a relatively unimportant part, the technique permitting the chief emphasis to fall on the lines. (Page 23).

A photographic line image of a different subject is shown in Figure 28.



Fig. 28

In a sense this also is a new convention all by itself. While we have had line drawing for many years, the drawing is here done with a precision which gives it a character of its own. It is done by photography and hence its character as *line* does not express the photographer. The placement of the line *does* express the photographer, however, and the picture itself is not by any means a simple representation of the way the scene looked.

In another variation of a similar technique the lines themselves may be produced in color. The color of the area adjacent to the line may determine the color of the line itself. To the lines may be added some background modelling density or other phases of the picture to give it a little more form. We are here breaking down a picture with the aid of the newer photographic techniques into its visual variables and separating these out to be handled individually. This approach opens up many new avenues of expression.

By an extension of similar techniques it is possible to obtain results in which the color scheme is also decided by the photographer. If such a picture as distinct decorative possibilities, these can be played up in any color arrangement we want. This sort of approach does not have to be restricted to purely decorative effect, of course. The color scheme can be used to portray the desired intention of the rest of the picture. A pair of such pictures is shown in Figures 29 and 30. (Page 23).

And so you see that manipulation of the image during the printing process is a quite powerful tool to help the photographer show you what he wants you to see. By a knowledge and use of such techniques he can bring to bear on his subject an *intensity of emphasis* not otherwise available. Such techniques are too new and too untried to say how important they may become. That they represent new directions in which the photographer may work creatively seems to me certain.

Perhaps it is time now to review quickly what we have seen of the kaleidoscope of photography and see where it all leaves us. We noted first that photography is a representative medium in the convention of geometrical perspective. In some pictures this convention is quite obvious. In other cases this is not at all apparent.

Within this limitation the photographer is free to create images from anything in the world. These images may be objective in intent or completely abstract. He must make these images in full knowledge of how they will look to you as observers. The photographic process then makes these images permanent for you to see. It can be a phase of the real world that he shows you or it can be a detail from which you can imagine your own. It does not need to have much relation to reality, and this lack of reality can come from modified printing techniques or from the nature of the image itself.

Photography, like all the other plastic arts, is a way of seeing. The photographer holds the possibility of creating a new entity for the observer. The resulting perceptions are as much those of the observer as of the photographer but must lie along the lines he suggests.

Some day, if you have not already, you will each have the experience of catching a glimpse of the world through the eyes of an artist photographer. Some fleeting glimpse of nature itself will look to you like a picture you have admired. In that brief second you will see as the artist has taught you to see and perhaps then gain some concept of the tremendous creative force that is at his command.



Prime Landscape

From the 1953 Bergen County International Salon

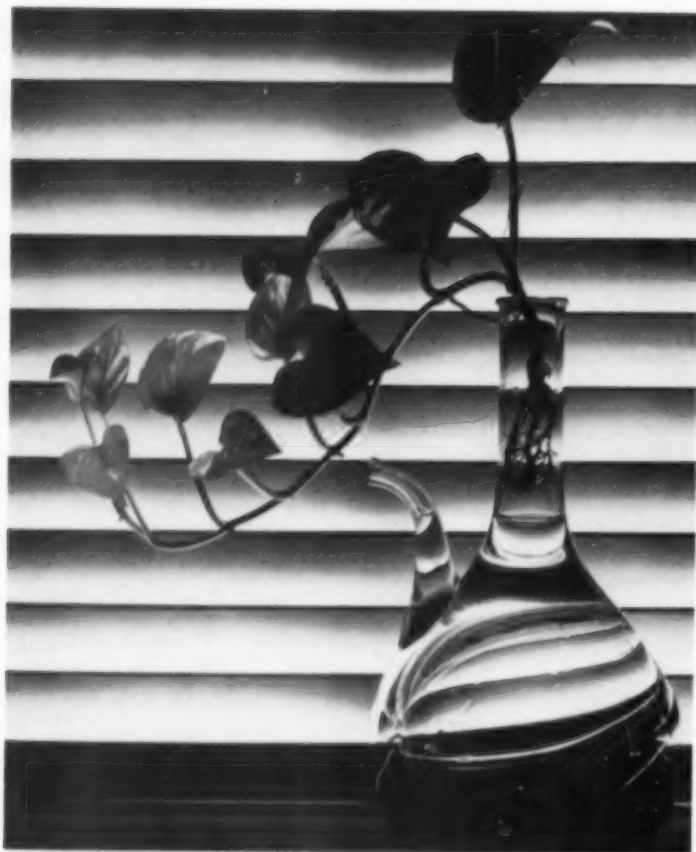
Lyndell Miller



Twenty Fathoms

Dr. E. Throop Geer
From the 1951 Bergen County International Salon

Selections from the Salon Catalogs



Blind Light

From the 6th Hartford Salon

Glenn E. Dahlby



Milkweed

From the 3rd Charter Oak Salon

E. J. Kostin



Day's Work Is Done

From the 6th Hartford Salon

Cezar L. Zold



Unkindly Visitor

From the 3rd Charter Oak Salon

T. J. Hulwa



Take On A

By Paul J. Wolf, APSA

Your club can take on added importance in the life of the community, and perform a really worthwhile service, if it is ready and willing to take on a project to aid some phase of civic endeavor. As a case in point let us look at the Color Camera Club of Westchester, which was organized in January 1952.

First of all, let's look at White Plains. A city of 50,000, if it were not just 23 miles from New York City it would rate as a metropolis on its own. As it is, it is the shopping and civic center of Westchester County, just to the North of the Big City, famous for its fine homes, schools and churches.

This is the story of the White Plains Public Library, and the sound slide presentation, "The Books in Our Lives," written by Jean Connor, Readers' Advisor at the Library, and an active member of the CCCW. She realized the need for a means of bringing the work of the Library to the attention of the public, and felt that a visual presentation could be made more dramatic and appealing than any amount of mere words. "One picture is worth 10,000 words," and a slide set, with appropriate background music to accompany a tape recording synchronised to the slides, seemed to Miss Connor the answer. Especially since another member, James Cleary, was experienced in fitting tapes with recorded music and comments, to slide sets, and he had agreed to cooperate.

After discussing the project with the Library Director, securing the needed authority and the promise of cooperation, Jean Connor took the first step on what was to become a fascinating assignment. She started to prepare a story script, which, after considerable thought and work, was evolved into a shooting script. Then other members of the club were called into action, and given shooting assignments. Successful completion of the assignments meant from three to 20 slides to cover each point of the shooting script, and gave a broad base from which to select a group of pictures that could carry the story line, and still be dramatic, well-composed, carefully exposed and well-thought-out presentations. A total of over 500 slides were taken from which the final 100 were selected. While about 10 members of the CCCW assisted in the work, most of the shooting was done by three or four members who were chosen for their abilities and, too, for their willingness to cooperate, as well as the equipment they possessed.

A card file was prepared, listing each shot called for in the shooting script. That made it easy to keep a record of who was assigned to what shot, when, and any other data desired, as well as recording when the shot was completed and turned in, and provided a means of crediting the maker.

Civic Project!

After the shooting was done, a narrative to accompany the slide set was prepared, and, aware that the narration was a most important part of the presentation, the assistance of one of the announcers at the local radio station, WFAS, was enlisted. The professional skill of Randall Kaler, who graciously contributed his services, is clearly apparent in the finished presentation. Appropriate background music was selected, and dubbed in to provide the final touch, and the set was almost ready to show.

Continuing the carefully-thought-out format, a dual projector setup, with disso've-out projection was used. And of course, title slides to announce the show were prepared by an art instructor (also a club member.)



14. People at tables reading in biography section
15. Crowded stacks
16. People at loan desk
17. Man using Readers' Guide
18. Teen age boy with Reference Librarian at card catalog
19. 5 yr. old boy reading at picture book rack
20. Children taking out books at Children's Room desk. Children's Librarian
21. Boy with bike and books, leaving Quarropas Street entrance
22. Title slide
Books in our family life
23. Parents and children walking hand in hand
24. Little girl and her father reading MADELINE
25. Negro mother and daughter reading together

14. The interior of the library is well known, too.
15. Here, crowded within a small building, is a collection of nearly 100,000 books.
16. The people of White Plains borrow these books for many uses, many reasons. The Library like the beech tree, has deep roots.
17. In the human need for knowledge, for beauty and for truth are to be found the roots of the public library.
18. People seeking and people finding—that is a library. Books minister to man.
19. From childhood thru old age, the people claim the Library as their own. Their needs have created it. Their taxes pay for it. The people are the library's life and its goal.
20. The meaning of the library is not here—neither in the busy children's room, nor in the adult departments.
21. We must go home with the books, home with the readers, to find the library's real meaning. The true beauty of the beech tree is in its branches, and that of a library in the lives of its users.
22. Books in our family life.
23. In the family, the individual finds love and the security necessary for growth. Our community is strong when family life is sound.
24. Books enrich family life. There is love and happiness simply in the sharing of a good book.
25. Reading together brings new insights. Stories about family life help children interpret their own problems.

A fragment of the script, scenes on left, narration on right.

"The Books in Our Lives," which runs 25 minutes, has been shown to the Mayor of White Plains, the Common Council, a State Library Convention, to other city officials and to numerous other civic organizations, such as PTA groups, etc. It is a credit to the people who worked on it, and serves a worthwhile purpose in bringing the activities of the White Plains Public Library to the attention of an ever-widening circle.

Some Tips on Setting up a Community Project

Pick a project that enlists wide community support or interest. Make it as timeless as possible. That means, keep an eye on such details as hats worn by ladies in the pictures. A style-wise distaff member can usually be counted on here, if the requirement to keep the show from "dating" is brought home.

Don't limit yourself to a single "campaign". This is better kept for those projects of enduring interest. Give yourself plenty of time, for many of the shots you will want can only be made at a certain time of the day, or even of the year, and it may take a year to complete the series. Encourage your "staff photographers" to take enough shots, so that there will be sure to be enough usable ones. Be very careful to break down your shooting script into enough individual scenes to insure complete coverage.

Keep careful records, and if there is any question of your right to use a picture, secure, or have the photographer, secure, releases. Be sure to get the names of everyone who appears in a picture. And be sure they are spelled correctly! That's most important, for if you release a still to the local newspaper for some publicity, and a name is omitted or misspelled, trouble awaits . . .

Doing a community project helps the club, too. It builds a spirit of friendliness and cooperation which brings the members closer together.

It helps the members improve their work, and gives an aim and direction to those who cooperate. It improves their skills, and gives them a closer insight into what is behind the production of pictures on assignment.

Members who worked on the White Plains project found that their appreciation of pictures even in commonplace surroundings was sharpened, and quite a few found that a pic-



torial presentation of what would otherwise be just "record material" helped strengthen the presentation.

The Club itself benefits for it becomes a more important part of the community, and the members are regarded as belonging to an important and worthwhile organization.

And last but not least, it brings to some of the viewing audiences the first really good color slide show they've ever seen. And that way lies more members, too . . .

W.P.P.L. Sequence

Picture wanted:

Data below to be filled out by photographer.

Date:

Place:

Identify all people, left to right:

Photographer's name:

Photographic data of interest:

Sample of the scene card used by CCCW for shooting the White Plains project. Identities are important in case publicity pictures are issued, or releases may be needed at a later date.

The Early Day Newsreel

An old-time cameraman takes us back to a glamorous era in motion picture history, the saga years of 1910-20.

By Jesse H. Buffum, APSA

Sometimes the present links oddly with the past.

Back two or three years ago I was up in Maine covering the crowning of the Potato Queen for my radio show on CBS, and there ran into one of the few remaining old-time newsreel cameramen. His circa was back in the century's teens, as was mine. He knew me and I knew him; and we gammed of the old days before cameras became motorized, and competition was keen and without mercy. A scoop was a scoop "in them days."

Only now do I realize how romantic was the newsreel cameraman's job. My bailiwick was the great Southwest, including the southern half of California. There was one newsreel man at Frisco; none anywhere else short of Denver. I covered the Mexican border as far as El Paso, and all of New Mexico, Arizona, Utah, Nevada. Los Angeles was my headquarters.

It was late 1912 when developing negative for the old Bison 101 and KayBee (Kessell & Bauman) at the Edendale plant began to pall and I sought a wider field in cinema. Walter Wright, one of Keystone's first cameramen, wanted to prove his theory that only a barrel shutter could give an even exposure, and our arguments led to his building for me a movie camera embodying this principle. It was a square box, much like a foreign Debrie, with a crossover of the film from the supply magazine to the takeup mag on the other side.

I had got me a movie camera. Pretty soon I got me some ideas to go along with it. The Static Club (first organization of cine lensmen in America) came into being, and I joined up. One of the charter members and prime movers was Charles Rosher, Mary Pickford's cameraman. She would have no other. Later the club had a facelifting, and became the more dignified American Society of Cinematographers. It was at one of the club's meetings that Fate brushed me with its wings as it flew by, and carried me not only into other fields but far afield at that.

Being my own editor I decided where to go and what to shoot. Hawaii looked good as a nice pasear, so to Honolulu I went, there to meet one of the finest fellows who ever lived—Dal Clawson. He and George (Tripod) Hill were cameramen for Lois Webber (Mrs. Phillips Smalley), first woman movie director. But Dal was at this time in the islands with a producing unit of Universal, trying out the idea of using only experienced stage actors in the cast—an idea that did not work out too well. Dal helped me bag some of my best newsreel shots. Our first meeting was New Year's night when, around one a.m. he came barging through the French window of my hotel room, begging me to hide him, as he had just pulled the fire alarm and expected consequences. They came, but failed to look under my bed where Dal was safely concealed behind my duffle and other gear. Dal took just one night a year for whoopee, and this night was it. (He died, virtually of a broken heart, not long ago, in New York City, far from his Mormon forebears. His father had been one of that sect's hierarchy.)

In 1913 Selig was putting out a newsreel, in competition with Pathe. When, at a later date, it became the Selig-Tribune, I joined the staff. Gaumont had a weekly release, but it did not go in much for spot news happenings. At first Selig got its stuff (in the southern California area) by sending out a studio cameraman, but working solo was tough on the studio lensmen without support of director, fixer and other

accustomed resources. The newsreel cameraman had to be as self-sufficient, alert and resourceful as a waterfront reporter.

To illustrate this: In a hired auto I rushed one night from San Diego over the mountains by impossible roads to the head of the Imperial Valley to cover an earthquake that had levelled every building in Brawley and done terrible damage in terms of lives and loss of property. At the edge of what had been the town I was met by a stern-visaged committee who told me to turn around and backtrack with all possible speed. The world was not going to see on any screen the disaster that had wiped out a model community. Newspaper reports could be slanted, could be denied, but not so with brutal photography which never told any lies. (Or that's what they thought. And what they said).

"Gentlemen," I said, as I slid out of the car and began to set up my tripod, "I am here not to picture disaster but to show how a virile, resourceful community meets misfortune with a quick rebound. I will film the activities of the community proceeding almost as if nothing had happened. The world shall see—not merely hear—what sort of stuff Imperial Valley men are made of."

Within two hours I had filmed an emergency major surgical operation performed outdoors in a vacant corner lot, regular hospital style, nurses uniformed and all that. And a session of superior court held in what had been an alley, the bench a large packing case, and jurors and others sitting on planks laid on nail kegs. I rounded up a gang of carpenters and shot them actually starting construction of a new building. I impressed trucks and we raided the town's lumber yard, loading building material, and parading it through the streets, telling the story of how Brawley, within hours after a quake had levelled the place, was rising again, to be bigger and better than ever before.

There were red pages in the record, too. You youngsters in PSA never heard of the demon Static, that bedeviled the early days of movie making. It hounded and harassed the producing studios as well as the free lances and the newsreel men. It caused ten thousand retakes, utterly ruined some costly sequences. It was moviedom's Enemy Number One. The camera most in use had a contrivance built in on the front, so that pressure on a button punched a hole in the film to show scene separation for the laboratory. That had to come out, the metal was a focal point for static sparks. Film tracks and gates were improved; but the real solution came with the discovery of what was called X-Back film.

Static lost me more than one big scoop. Two Army airmen set out from North Island to fly to the Salton Sea. Visibility became nil right after taking off from Coronado, and they unwittingly flew over Magnetic Mountain. On a compass course they kept going, unaware of instrument failure. Finally, just as their gas gave out they sighted water below, and put the ship down—to discover that they were on the shore of the gulf of lower or Baja California, a long, long way from the Salton Sink. Nothing to do but try to hoof it back. One of them miraculously made it—after ten days, his only water coming from the barrel cactus; his food desert lizards and a few birds eggs. Three hundred searchers, with the Army aiding, spent two weeks looking for the other airman.

I went all out on covering this man hunt. At Yuma I hired a big open car that we piled high with spare tires, food,

ropes, water, gas and bed rolls. I was to pay three dollars per hour from start to finish, or as my driver put it, on a Yuma-to-Yuma basis. I knew that Kinograms would think the cost justified—if the missing aviator turned up found. So we headed due south into the Sonora desert, entirely guiltless of roads or trails. A detachment from Fort Bliss, at El Paso, was somewhere ahead of us, spearheading the search.

Somewhere! Our objective, of course, was to contact this cavalry unit, for it was logical to assume they, if anyone, would locate the lost aviator. It took days of guesswork, wasted mileage and a lot of rugged doing; but finally we came upon the troop's camp. It was at the only gap in a barrier range of mountains that stretched between our part of the great desert and the eastern shore of the gulf—an area that the search had narrowed down to, because army pilots had located the abandoned plane of the missing aviators, at the edge of salt water almost two hundred miles southeast of Yuma.

The night of our arrival in camp they brought the man in, with hardly a breath of life left in him. Our getting him back to U. S. soil was a saga in itself—across that merciless desert that even the rugged cavalry horses found it hard to traverse. Just across the border we flagged down the westbound Sunset Limited, and loaded the more than half-dead pilot into the baggage car. He was a year in the hospital at the Presidio, but he lived. I have today his own story of his desert ordeal, in a letter I shall always cherish.

This was my great scoop, and Kinograms had posters out at every theatre in America that carried our newsreel, announcing this epic news film as the coming attraction. When my undeveloped film reached Chicago headquarters, my editor rushed back a wire stating that every inch of said epic was so shot with static that it was utterly unusable.

There was a strain of natural depravity in all us old time newsreel men, i.e., we were given to gags and frameups. This, of course, was the fruit of keen local rivalry. I'll give you an example. The name of Anthony Comstock doesn't mean a thing to you of this zoom lens and three-dimension age. But two generations ago and less, this Comstock person was the personification of national virtue, the mentor of America's morals. He got books banned and French photographs outlawed, and was a terror to all who did any thinking below the waistline.

It was advertised that he was coming to the west coast. So I did a nice bit of timing. In advance of Comstock's appearance at a great public gathering, I picked up a dozen young women who would go all out in posing, if there was transportation and a good meal in it for them. We sought out a secluded strip of beach, and the girls donned bathing suits of seaweed—kelp to all Californians. It took some doing to put and keep the strands of slimy kelp in exactly the strategic places where decorum dictated that the skin be covered. Remember, we were doing all this for that great moralist Anthony Comstock. My idea was to show him addressing a great outdoor throng at San Diego, then cut to these beach beauties attired as he would have them attired—alluring but properly covered. The models were not underdressed, as they speak of it in theatrical circles, so great care had to be taken in the placing of the kelp leaves.

The entrance, toward the camera, was beautifully done. And so chastely done that you actually got around to looking at the girls' faces before the scene ended. But the exit! Well, I had told them to go off scene away from the camera, but to keep within lens view until they passed beyond a projecting promontory. This they did. But in draping them I had never thought to check on their southwest exposure. So now as the twelve glided gracefully away to a rather prolonged exit, it was plainly apparent that panties had been entirely omitted in the costuming. I could have cut the scene the instant I saw this, but the devil in me kept that crank turning,

twice to the second, until the last bare bottom had disappeared from view.

As already explained, we fellows sent our stuff in undeveloped. So it was with fear and trembling that I awaited repercussions from headquarters. Of course that exit would be expurgated; for the subtitle I had sent along with the negative was to the effect that California's famous bathing beauties had been moved by the Comstock dictum to switch to a more correct beach garb, such as this film shot pictured.

Came this wire, finally: "Hope Comstock makes a repeat appearance your vicinity and soon. The Editor." And when that issue of the newsreel reached the Los Angeles screens, I noted that the exit shot had not been clipped even one frame. The question that has burned in me all these long years intervening is: Did Anthony Comstock ever see that newsreel release?

A new page was turned in newsreel coverage when I broke the hoodoo that kept movie stars from every camera other than the studio they had contract with. Mary Pickford gets the credit for starting the vogue. I induced her press representative to rig a scene with Mary selling war bonds; and soon other luminaries followed suit. I shot the ceremony of Mary "adopting" a regiment just before it went overseas to the fighting front; filmed the Great Three signing the document that brought United Artists into being; Mary Pickford, Charlie Chaplin and David Wark Griffith. I went after things like that, more than commonplace public events that newspaper readers would have forgotten all about by the time the newsreel version reached the screen. This included Madame Schumann-Heink; and because of this frameup I became for a short time her "official photographer," and was more than once a guest in her Grossmont home. I have in my collection today some of the stills I took of her there.

Just for the record I feel obliged to chronicle the fact that I ran for a short time the first (and maybe the only) newsreel daily in the world, in connection with the Los Angeles Orpheum, at the time when Clarence Drown was manager of this theatre. It was not too great a success; but does add a fine-print paragraph to movie history. I found it tied me down too much, and interfered with proper coverage of my four-state bailiwick. Assistant cameramen could not be relied on.

Now to Washington for a final reminiscence. Kinograms editor had been head of the White House Secret Service squad, and was a great friend of the Wilsons. For the president's second inauguration our editor called in five of his cameramen, myself included. He put us up at the "New" Willard, and we had a great time. We were to make a complete film story of the inauguration, which Kinograms would present to Mrs. Wilson.

I brought along my device where, by pressing on a button I could switch from a long shot to a closeup without stopping the camera, with the loss of but three or four frames. Joe Walker had helped me devise this innovation, which consisted of two lenses, one just above the other.

They stationed me atop a building alongside Pennsylvania Avenue; and you've got to know the Secret Service intimately to understand what I went through before being allowed up there. My camera was all but taken apart, with the suspicion it might be a secret weapon of some sort, designed to snuff out the life of the Chief Executive. Anyhow, I made my shots; waited around Washington long enough to sit in on the screening of the film in the basement of the White House, with the President and Mrs. Wilson sitting two rows in front of me. Then back to L. A., to the humdrum of newsreel reporting. A wire from my editor congratulated me on the success of my invention. Even the President had noted it.

My old field model movie camera is still up attic, along with its tripod, leaning against a rafter. If it could talk, there are plenty of stories it could tell.



You'll print them easier and better
with Kodak Medalist Paper

YOU get better enlargements, with less work, when you use Kodak Medalist Paper. Because—

Medalist brings you quality—rich blacks, clear sparkling whites, a full range of crisp middle tones.

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Medalist is precise—its responsiveness to contrast control enables you to match each negative perfectly, for top print quality.

Medalist is flexible—lets you choose between soft-tone, normal-range, or brilliant-contrast prints from the same negative—simply by varying the exposure and development time.

Medalist is versatile—can be after-toned to a warm brown or beautiful blue grays . . . gives you five surface choices, to match the mood of each subject.

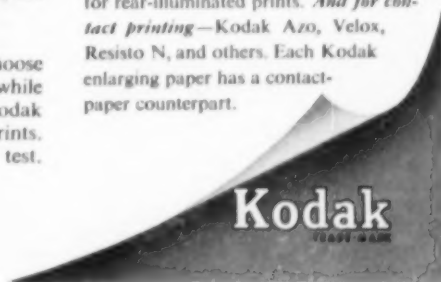
And Medalist is convenient—because all its contrast grades, 1 through 4, are closely related in exposure speed.

In short, it's the right paper to choose for better prints—and a good time while you're making them. Let your Kodak dealer show you sample Medalist prints. Then give Medalist a thorough test. You'll be glad you did.

And for special needs—

Kodabromide—for rich neutral blacks in a top-speed paper. *Kodak Resisto Rapid*—for extra-fast printing and processing. *Kodak Opal*—for widest choice of tint and surface; the long-time favorite of all salon papers. *Kodak Ektalure*—Opal-type quality with twice the Opal speed. *Kodak Illustrators' Special*—for fine illustration work. *Kodak Platino*—rich warm blacks in a moderate-speed paper. *Kodak Translite Enlarging*—for rear-illuminated prints. *And for contact printing*—Kodak Azo, Velox, Resisto N, and others. Each Kodak enlarging paper has a contact-paper counterpart.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Ball Bearings to

And prints with ink and silk . . . cameras that bend and stretch . . . lonesome film, and what Kodak's "FIB" does about it . . . ways to have more pleasure from photography . . . converting an enlarger into a camera . . . and the difference between "Koda" and "Ekta" and "color" and "chrome."

Whose who?

Can't blame anybody for being excited when he sends in a roll of Kodachrome film to be processed. Perhaps that's why so many forget to put on a return address. Sometimes the sender's name is there, but no town. Sometimes nothing at all. And sometimes, instead of legible printing, a quick non-Spencerian signature that looks like excited spaghetti.

You'd be surprised how much of this homeless film gets back home. That's the job of Kodak's FIB. Not FBI, but FIB. Stands for "Film Identification Bureau." When anonymous film comes in, it's processed; then FIB studies it, card-indexes the subject matter, film size, date, and so on; searches the pictures for place names, street signs, State license plates, architectural landmarks, local vegetation—and anything else that might be a clue. When the owner writes us, it's usually easy to sort his film out. Sherlock couldn't do better.

We thought you'd like to know about FIB; but please try not to use their services. It's quicker to print your return address legibly when you send Kodachrome in for processing.

And, by the way—when you send Cine-Kodak film in, tie a stout string around the package. Movie reels are very



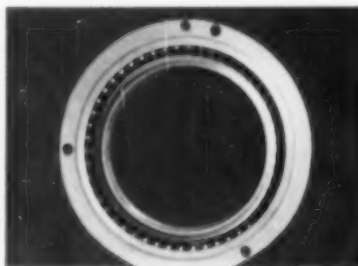
clever about cutting their way out of a box that isn't string tied. Magazine film, too. The address is on the box, not on the reel or magazine; and it often takes quite a while to bring them back together.

Ball bearings

We seem to be acquiring quite a family of cameras with ball-bearing lens mounts. There are three now; the Kodak Chevron

Camera, the Kodak Signet 35 Camera, and the Kodak Bantam RF Camera. You'd think that we think a lot of ball-bearing mounts. We do.

Let's look at why we use this type of mount. In the first place, a camera lens must be held exactly parallel to the film plane. In the second, the lens must focus smoothly, accurately, with no "play," and in all sorts of weather. And this is precisely what we achieve by mounting



the focusing ring on ball bearings under constant, uniform pressure.

By using precision ball bearings, we can be sure that the mount will always be held parallel, and that the relationship of lens plane to film plane will hold constant while the mount is being rotated for focusing. By the use of ball bearings and by careful machining of all mount parts, "play" is practically impossible. And ball bearings work smoothly in almost any temperature or climate.

This type of mount is the best way to make sure you get full advantage of a really fine lens. That's the reason why we selected these mounts for three of our newest and most precise cameras. Try the action of the mount on a Kodak Chevron, Signet, or Bantam RF the next time you see your Kodak dealer and you'll feel what we mean.

Helping hand

Half the fun of a serious hobby is to watch it grow, see new people come in with new enthusiasm, help teach the young idea how to shoot—and then run hard to catch up and outshoot it. This is especially true of amateur photography, because it's rich in lore to be passed on, and there's no ceiling on achievement.

If you're an old-timer, latch on to a

beginner, show him the ropes, and watch your pleasure double overnight. And if you're on your way up—find an old hand who will share his secrets and show you the right road. Joining a camera club is one way, a good one. Or, your Kodak dealer may be able to put you in touch. Ask him.

Sweet films

Do you ever puzzle over a box of chocolates, wondering which are the caramels and which are the fruit centers? Difficult, unless you know the confectioner's code, the little design on top of each candy. Every little squiggle has a meaning all its own. For instance, this is a pineapple center:



Kodak also uses a name-coding system for its color films and processes. (We're getting so many that we need it ourselves, to keep them all straight.) There are three main groups:

1. If the name starts with "Koda," Kodak does the processing. Thus we have Kodachrome Daylight Type, Kodachrome Type A, Kodacolor Daylight, Kodacolor Type A, Kodachrome Duplicates, Kodacolor Internegatives (made from Kodachrome transparencies to get Kodacolor Prints), and Kodachrome and Kodacolor Prints and Enlargements.
2. If the name starts with "Ekta," then you do the work (or have a private processing lab do it). Thus, we have Ektachrome Daylight, Ektachrome Type B, Ektacolor Negative, and Ektacolor Print Film.
3. Then there's a miscellaneous class, which includes such special processes as Kodak Flexichrome and Dye Transfer, and Eastman Color Negative Film (a

Hypo Pumps

cousin of Ektachrome and Ektacolor) for professional movie work.

All clear? It's quite a box of candy—and sweet performance in every bonbon.

(Incidentally—the endings of the color-film names have meaning, too. A "chrome" ending means a positive-transparency film—Ektachrome, Kodachrome. A "color" ending means a color-negative film—Kodacolor, Ektacolor. Very tidy all 'round.)

Bend and stretch

Everybody needs at least one camera that can stretch like a lazy cat, scrunch up like an accordion, switch without a whimper from a telephoto shot of the Matterhorn to a larger-than-life close-up of a bee on a clover blossom, angle up, angle down, angle left or right without turning all the subject's right angles into queer angles, picture a document or a pretty face with equal ease, picture a skyscraper so it stands up straight instead of imitating an Egyptian obelisk—in short, a camera as versatile as a New England ship's carpenter who does electrical work and plumbing in his spare time.

Our candidate is the Kodak Master View Camera, 4 x 5. A beautiful instrument, and a most accommodating one,



with every control you could wish. Try it, and you'll fall in love with it.

To correct horizontal distortion and increase depth of focus, both the front and back of this camera can be swung in either direction on a vertical axis. To do the same thing on a vertical plane, both the front and back can be swung in either direction on a horizontal axis.

To change the lens position in a vertical plane, the front can be moved up and down. When there's something in the way, both the front and back can be moved sideways in either direction.

To change from a vertical to a hori-

zontal format, or for anything in between, the back can be rotated in a full 360° circle.

And the bellows moves in and out to a full 14-inch extension, lenses interchange freely, and standard film or plate holders as well as film pack adapters will fit the camera back.

The 4 x 5 size is not only economical but convenient. And the camera is a sensible \$145 (with Carrying Case and one 4 x 5 Graphic Film Holder; less lens). We also make an 8 x 10 view camera (recently announced) that does everything the 4 x 5 does. It's your choice whether or not you want to bend and stretch on a grander scale.

Incidentally, those of you who own a Kodak Fluro-lite Enlarger are fortunate indeed, for it can be readily converted into a camera. All it takes to be in business is a Kodak Fluro-lite Camera Bed, back adapter that accepts 2 1/4 x 3 3/4 combination film and plate holders, and ground-glass focusing back. Ask your Kodak dealer about it.

Ink prints

You should know about the Kodak Ektagraph Process. That's our super-duper improvement on the silk-screen process, used for poster printing and such.

It works fine for "line copy"—announcements, camera club posters, bulletins, maps, drawings (see cut, made from an Ektagraph print). Works for halftones, too, if you have an engraver's camera or can use Kodak Autoscreen Ortho Film.

Here's how the process goes. Make a film *positive* of your map, drawing, or



other original. Print this by contact on Kodak Ektagraph Film. Develop the film; then wash off all the undeveloped emulsion with hot water. Next, squeegee the Ektagraph film print down on silk



bolting cloth stretched over a frame, and peel off the film base. You now have a fine stencil, on silk. Put this down on a sheet of paper, squeeze heavy ink through it (using a rubber blade) and—presto!—a print. Hundreds of prints if you wish, on almost any kind of paper. And any color of ink.

This is specialized stuff, so most Kodak dealers don't carry the materials. Best way to learn the details is to make friends with a silk-screen process operator. (You'll find silk-screen shops listed in the yellow section of your telephone book, and you'll be delighted to see the beautiful work they do.) Kodak makes the Ektagraph Film, processing chemicals, and stripping solvent; and the silk-screen shop will know which Kodak dealers stock these. The silk and inks come from art stores and screen-process supply dealers.

Incidentally, it takes about 20 minutes to make an Ektagraph stencil. That includes contact printing, processing, transferring to the silk, drying, and stripping off the base. Fast action, yes?

Hypo pump

The word siphon is derived from the ancient Greek *siphon*, meaning siphon. However, long before the Greeks found a word for it, Neanderthal man probably discovered the basic principle by sucking creek water up through a straw.

We think our Kodak Automatic Tray Siphon is much superior to what the Greeks had. Made of tough modern plastic, designed to hang on the rim of your wash tray, it quietly hurries the hypo out of your prints while you go about other business. No moving parts to break down; and you get better, safely-washed prints while the water company and siphon do all the work. Price of this helpful darkroom assistant, a thrifty \$4.50.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
THRU-WARE

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



INTERNATIONAL CLUB PRINT COMPETITION

VERNON N. KIRLING, Associate Editor

The December contest was again judged at the Lawson Camera Club in Chicago and the Photographic Guild of Detroit scored 119 points to take top honors in Class A. A tie for the first place in Class B resulted when both the 3-H Camera Club of Chicago and the Braun Camera Club of Alhambra, California scored 106 points.

The excellent jury for the occasion consisted of: Harry Callahan, Head of the Photography Section of Chicago's famous Institute of Design; J. Musser Miller APSA, a leading Chicago printmaker, judge, and best known for his character studies; and Harry K. Shigeta, Hon. FPSA, Master Photographer of the Shigeta-Wright Studio, artist, writer, lecturer, salon and contest judge.

A total of 350 prints were submitted by 88 of the country's top camera clubs.

Now that two competitions have been completed, here are the top ten clubs in each class and their total scores:

CLASS A:	
Photo Guild of Detroit	252
Baltimore (Md.) Camera Club	236
Kodak (Rochester) Camera Club	227
St. Louis (Mo.) Camera Club	224
Rock Island (Ill.) C. C.	224
Mission Pictorialists (San Francisco)	221
Oakland (Calif.) C. C.	211
Bartlesville (Okla.) C. C.	209
Grosse Pointe (Mich.) C. C.	209
Silhouette (Detroit, Mich.) C. C.	209
Pictorialists of Milwaukee	209
CLASS B:	
3-H C. C. of Chicago	223
Yonkers (N. Y.) C. C.	211
China Lake (Calif.) Photo Society	206
Southwest Photo Guild of San Diego	203
Freemont (Calif.) C. C.	201
Ridge (Chicago) C. C.	199
Syracuse (N. Y.) C. C.	197
Fiesta C. C. of San Mateo (Calif.)	195
Flint (Mich.) C. C.	194
Bremerton (Wash.) C. C.	194



Counterpoint First, Class B C. B. Telfair

The February contest will again be judged at the Lawson Camera Club under the direction of John A. Kelly. The three judges will be: Ragnar Hadenval APSA, Stephen Deutch, and Walter C. Radebaugh.



A. LYNN PACHALL, Associate Editor

The Portfolio of Portfolios in Slides

At last it is here; Something new has been added to the Portfolio of Portfolios. Slide sets are now available, so that large groups can view the fine pictures that have heretofore been hidden in Portfolios.

The prints have been re-photographed on Kodachrome, which gives a faithful copy and reproduces any toning that may have been used.

Each set will be accompanied with a tape recording of comments by five of the leading pictorial photographers of the West. One commentator discusses the first eight slides, and then another commentator takes the next eight, and so on. A show comprises 40 slides in all and with the comments will make a program of about an hour's duration.

The sets will travel by parcel post and the cost of shipping them on to the next stop will be very little.

Any P.D. club may have this show at NO COST other than the postage.

The recordings will be made on a 3 1/4" speed recorder and will be of good quality. Any club having access to a tape recorder is urged to take advantage of this show.

For further information, or to request a booking, write to

James T. Johnson,
1712 Calle Cerro,
Santa Barbara, Calif.



V. E. SHIMANUKI, Associate Editor

We do not remember whether it was the Democrats or the Republicans, but someone said, "You've never had it so good." If the author of the above statement had reference to the services offered by the PSA, he certainly spoke the truth.

The Pictorial Division through its International Exhibits service announces two new print exhibits for its member clubs.

ICPC December Class B Winners
Next month: Class A

The first is a one-man exhibit consisting of thirty prints by our good friend Angel de Moya, APSA, recently of Cuba, but at present on a picture hunt in Mexico. If you might be dreaming of a trip to Cuba this set will show you the photographic possibilities that await you. If you have not considered Cuba in your plans, you certainly will after you have seen Mr. de Moya's exhibit.

The second is a collection of one hundred prints that have been exhibited before more than one hundred thousand persons during the recent Perry Centennial Exposition of Japan. This is a collection of the finest photography of Japan. We certainly need say no more to recommend this set to you.

Due to the great demand for the Japanese Exhibit the collection has been broken down into two sets of fifty prints each, in order that these prints may be viewed by as many clubs as possible during the time they are in this country.

If your club wishes to schedule one of these exhibits, write at once to Mr. Orlin Gollnick, 354 So. 23rd St., La Crosse, Wisconsin.



MISS EVELYN ROBBINS, APSA, Associate Editor

Chirps From The Robbins

Some time ago Challiss Gore of Orinda, California, and a member of Pictorial Portfolio #47, gave me permission to use a bit of his philosophy in this column. It reads as follows:

"Sound criticism, like money in the bank, can be deposited in your dark room and drawn against in the form of better and better work in the future. In this year of campaigns and conventions and platforms and candidates, I offer you this program of reform:

"Let's quit calling them judges — those guys who come to camera clubs and give our prints the once over. Let's regard them as critics, the same as literary and dramatic



Suspense Marie O. Beattie
Third, Class B

critics. Let us seek valid criticism, as a means to better pictures, rather than sugar coated commendation which may satisfy us for the moment, tickle our vanity, but not boost us higher in the photographic world."

It seems to me that this applies especially to the Pictorial Portfolios. This is an activity wherein you will find good, sound constructive criticism on which you can draw in the future. I can think of no other single source that will give you such a big boost up the ladder nearer and ever nearer to your goal of doing good photography—photography that will please you, as well as all beholders.

I think that you will find that as time goes on your goal of perfection will be very much elevated; and that is exactly what we are working toward! Pictorial Portfolios will help, I'm sure you will agree once you've become a member of this up and coming activity.

Portfolio Medal Award

ELDRIDGE R. CHRISTHILL, Hon. PSA, APSA
Director American Portfolios

This month we travel to PSA's "orphan state", Florida, (and I quote our medal winner). I hear that Florida has two Portfolio Medal Award winners now, however, we can release only one at a time so this is the first—the second will follow in the near future.

Our winner this month is John P. Montgomery, Jr., of Orlando, Florida; his print, "From Neptune's Realm", hung in the Springfield International on December 7, 1952.



Incidentally, I believe this may be some sort of a record; Jack Montgomery's Portfolio Medal is the *third* one to be won in Pictorial Portfolio Circle 2 since we began giving the medals! Jack states that he believes this is proof of the hang-up job their commentator, P. H. Oelman, is doing for them. Congratulations!

Following is the technical data, and story on Jack Montgomery's Portfolio Medal winning print, "From Neptune's Realm":

"Taken with a Kodak Reflex II camera. Plus X film, by metered exposure. Negative was processed in Microdol, T.T.&T. Salon Print is on Opal G, developed in Dektol 2:1,

then toned in Kodak Selenium Toner. Spotting was done with Spotone; then the print was waxed with Simoniz. Subject was lighted with a single Dinky Inky spot, and a #1 photoflood bounced off of opposite wall.

"I had been doing what might be termed 'serious photography' for about three months, when I decided that I wanted to try my hand at a 'Still Life.' However, I was at a loss for an idea for it.

"By profession, I sell surgical and medical supplies in Central Florida, and one day I went to make a call on an account in Daytona Beach. The first thing that my eyes noted as I went in the door was what I considered a very pretty piece of driftwood. I felt then that I had found my Still Life.

"Now, all I had to do was to secure permission to take it from Daytona back to Orlando so that I could photograph it. In securing the permission I found that the nurses in the office thought that it was a monstrosity; the doctor felt pretty much the same way. They said that they could see no beauty in it, but if I was crazy enough to try to get something pretty out of it, I was welcome to try.

"The rest is simple enough. The driftwood was brought back to Orlando, put on sand on the dining room table, lighted with a single spot and a bounced #1 photoflood. The resultant print was sent to the Springfield Salon where it was hung. It has hung five additional times at this writing.

"I'm firmly convinced now that 'you never know where you'll find a picture'."

Jack closes his letter to us with these words, "Thank you for the medal, I shall always treasure it." This is just what each winner has to say about it, and take my word for it, it IS a terrific thrill. Are you eligible? If you have hung a print that has previously traveled in a Portfolio circuit (provided that you have not hung a print in an international salon before) then you TOO may receive a Portfolio Award. Write to Eldridge R. Christhill for further information.

PORTFOLIO PICTURE OF THE MONTH

ROY E. LINDAHL, APSA, Associate Editor

Have you entered the "Portfolio Picture of the Month"? The first announcement of this new activity was made in our PD BULLETIN for November-December. Here is a good chance to get some points for yourself and your portfolio. This activity replaces the Society's "Picture of the Month" activity so successfully directed by John Hogan, Hon. PSA, FPSA.

Check over these rules and enter. It is easy. The next time you make a print for your portfolio, make an extra one for the "Portfolio Picture of the Month."

Send as many prints as you like—but remember that the judges look for quality, not quantity. Be sure to indicate your name and address and the numbers of the portfolios to which you belong.

RULES FOR COMPETITION

Send 8 x 10 prints, unmounted, to Roy

PICTORIAL DIVISION

Ray Missa, APSA, Chairman
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Loren Root, APSA, Vice-Chairman
7007 Sheridan Road, Chicago 26, Ill.
Miss Stella Jenks, APSA, Secretary
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Stella Jenks, APSA, Editor
6 No. Michigan Ave., Chicago 2, Ill.

AMERICAN PORTFOLIOS

Eldridge R. Christhill, Hon. PSA, Director
Suite 406, 800 Davis St., Evanston, Ill.

INTERNATIONAL PORTFOLIOS

Col. Charles J. Perry, APSA, Director
7431 Ryan Road, El Paso, Texas

PORTRAIT PORTFOLIOS

Frederic Calvert, Director
28 East Fourth Street, Chester, Penna.

AMERICAN EXHIBITS

Hubert Keith, Director
9021 S. Knox Ave., Oak Lawn 9, Ill.

INTERNATIONAL EXHIBITS

V. E. Shimaniski, Director
404 N. 24th St., La Crosse, Wis.

CAMERA CLUB PRINT CIRCUITS

George J. Muna, Director
37 Homestead Pl., Bergenfield, N. J.

CAMERA CLUB JUDGING SERVICE

W. Devel LeSage, APSA, Director
501 Tenth Avenue, Huntington 1, West Va.

INTERNATIONAL CLUB PRINT COMPETITION

Vernon N. Kistling, Director
2527 Creighton Avenue, Baltimore 14, Md.

PEN PALS

Miss Frances A. Hajicek, Director
7107 South Bennett, Chicago 49, Ill.

PERSONALIZED PRINT ANALYSIS

Dr. John W. Soper, Director
13219 Livernois Ave., Detroit 38, Mich.

PORTFOLIAN CLUBS

Sten T. Anderson, APSA, Director
3247 Q Street, Lincoln 3, Nebraska

PORTFOLIO OF PORTFOLIOS

James T. Johnson, Director
1712 Calle Cerra, Santa Barbara, Calif.

PORTFOLIO PICTURE OF THE MONTH

Roy E. Lindahl, APSA, Director
P. O. Box 355, Drayton Plains, Mich.

Salon Instruction Sets

Raymond S. Cannon, Director
908 East Rio Grande Street, El Paso, Texas

Salon Workshops

C. "Jerry" Debus, Director
128 W. Northside Dr., Jackson, Miss.

Award of Merit

Gleenn E. Dahlby, Director
419 South Taylor Ave., Oak Park, Ill.

Salon Practices

Ralph L. Mahon, APSA, Director
250 Forest Avenue, Elmhurst, Illinois

WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, APSA, Director
50 Church Street, New York 7, New York

HONORS PROPOSAL COMMITTEE

John H. Vendell, FPSA, Chairman
80 Fearing St., Amherst, Mass.

MEMBERSHIP

Walter E. Parker, APSA, Director
6213 Woodlawn Ave., Chicago 37, Illinois

ORGANIZATION

John H. Hogan, Hon. PSA, FPSA, Director
1528 Walnut Street, Philadelphia 2, Penna.

PURCHASES

Lewis T. Reed, APSA, Director
500 South Main Street, Mt. Prospect, Ill.

E. Lindahl, AP/SA, Director, P. O. Box 355, Drayton Plains, Michigan. Pack them between corrugated cardboard 8 1/4 x 11, to fit standard 9 x 12 envelopes. Include First Class Postage, loose.

Write on the back of each print the Title, your Name and Address, and the numbers of each Pictorial and Portrait Portfolio of which you are a member.

Indicate your class. If you have hung MORE THAN two different pictures in MORE THAN two salons, you are in Class 1. If not, you are in Class 2.

Do NOT stick labels, tape, stamps, or anything else to the back of your prints. Do not write so heavily on the back of the prints that it embosses through to the front, particularly on single weight paper.

All prints received by the 20th of the month will be entered for the current month. Prints received after that date will be entered in the following month.

All prints of a Pictorial nature (those which have pictorial subject and presentation) will be entered in either Class 1 Pictorial or Class 2 Pictorial. All other prints will be entered in the General Class.

Prints in each of the three groups will be judged by photographers qualified to pass on pictures of that kind, and points will be awarded as follows:

First in each group	10 points
Second in each group	8 points
Third in each group	6 points
Honorable Mentions	5 points
Each entry	1 point

Each person will receive only the points won by his highest scoring print, plus the point for entry. These will be cumulated from month to month and credited to the individual and to each of his portfolios.

HIGHLIGHTS FROM THE PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

We have members in Portrait Portfolios from thirty-nine states, including Texas, Washington, D. C. and two provinces in Canada. We are missing members from Maine, Vermont, New Hampshire, Louisiana, Arizona, Arkansas, North & South Dakota, & Utah.

More and more prints are coming in for Portrait Portfolios. The members are having fun meeting so many new friends all with the same interest, they are swapping ideas for better ways of lighting, posing, printing—well, everything that goes into the making of a better portrait. Then to top it

Award of Merit



NEW ONE STAR EXHIBITORS

Ernst Ebbefeld Jackson Heights, N. Y.
Kelly L. Taulbee Los Angeles, California



NEW TWO STAR EXHIBITOR

Allen G. Gray
East Coberg, Victoria, Australia



ADVANCED TO FOUR STARS

Betty Henderson Hulett, AP/SA, Chicago, Ill.

off, a top notch Commentator analyzes each print at the end of each circuit.

There is always room for more, so why not join? Drop me a card at 28 E. 4th Street, Chester, Pa. for more details.



EVELYN R. ZIEK, Associate Editor

Honors Proposals

"Accomplishment" is the deciding word in granting coveted PSA Honors, according to John H. Vondell, chairman of the Honors Proposal Committee of the Pictorial Division. With that one word in mind, how does your candidate stand out from the crowd?

Rarely does one person participate in all forms of photography, although in the questionnaire furnished the Proposer, there are 14 topics about which information can be given concerning the candidate's record. These sheets make the job of filling out the proposal very clear, after all the details of the candidate's record are at hand. Newspaper clippings, testimonial letters and articles have little influence with the committee, although a concise report of the achievements of the candidate will help immensely.

Some of the important accomplishments may be: Offices held in Camera Clubs, Councils or PSA; the winning of awards; judging experience; publishing articles; lecturing and teaching; and/or a good record of exhibiting. All of these items point to accomplishment, for in order to be able to teach, judge, hold office, or have pictures or articles accepted takes time and experience, as well as a good personality.

To propose someone for an Honor in the Pictorial Division of PSA is serious business as you will find when you read the list of distinguished names on the Honors Proposal Committee. Besides Mr. Vondell there is Mrs. Anne Pilger Dewey, Paul Linwood Gittings, Grant Duggins, and Edward C. Crossett. These members review applications and rate them before they are sent to the national committee where they are accepted or rejected.

Honors application forms may be obtained from Mr. Vondell or from PSA headquarters.



WALTER J. BONE, Jr., Associate Editor

"The Master's Voice"

The following comments by another one of our well-known masters, Mr. Lowell Miller, AP/SA, ARPS, of Rochester, New

York, will show how they endeavor to assist the members of their groups by giving instructive advice and constructive criticisms of the participant's work:

Darkroom habits are hard to break, and some are so foolish we hate to admit them to our friends. I frequently catch myself closing my eyes while loading or unloading panchromatic sheet film in total darkness. This can be a costly mistake, for frequently, if my eyes are open, I detect accidental stray light or a green safelight burning too near the film. So, silly as it sounds, it's still a good rule to keep your eyes open in the darkroom.

Another habit has to do with processing sheet film in channel-type film hangers. The correct way to agitate sheet film during tank development is well known—lift the hangers completely out of the tank at one minute intervals, give them a quarter turn clockwise to the right and a quarter turn counter-clockwise to the left, then submerge the hangers slowly into the developer.

The bad habit is to fiddle absent-mindedly with the hangers in the meantime, moving them about in the tank while waiting for the next lifting operation. That extra movement swirls the developer around inside the channel, adding extra development to the edges of the film. You may not notice this until you start printing the negatives and find you have lighter edges on the print, requiring considerable burning-in to compensate for that extra development.

Good advice — "don't touch those film hangers until you are ready to agitate them in the proper manner."

Groups are being constantly formed—so why not send in your application. Address it to the Director—C. Jerry Derbes, 128 W. Northside Drive, Jackson, Mississippi.

VIEWS AND REVIEWS

By THE DIGEST EDITOR

Try Your Hand

Are you in a photographic rut? Are you tired of taking the same kinds of pictures you've been taking for three or four years? Is photography just being monotonous now?

Climb out of your rut, then. Change the subject matter you're taking. If you've been doing still life—start taking pictures of children—your own or your neighbors or the ones who congregate in the vacant lot on the corner.

If you've been taking curvaceous girls—try your hand at making a photographic history of Main Street in your town. The changes take place faster than you realize.

Share your photographic experience with some high school students. Start a camera club in your high school—teach a group of Boy Scouts the fundamentals of photography. You will learn by teaching them.

If you're in a photographic rut, it is your own fault. Photography is one medium in which everybody can work—and every subject, every happening, every moment of life is potential picture material.

Get out of your rut! Try your hand at something new and different.

Photography is Life!

—STELLA JENKS, AP/SA

What can you catch with a Leica?

Not just a boy. Or a fish in a bowl.

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Help Wanted

We found that among the more than 100 requests for slide service received from Veterans Administration Hospitals under the new club sponsorship of a V.A. Hospital plan, there were a considerable number of hospitals, with almost 100% of their patients completely bed-ridden, that had an immediate and desperate need for color slides.

As the response received from the clubs was very disappointing, only two having definitely taken over the sponsorship of a hospital at the time this was written, we, rather than to keep these hospitals waiting, diverted many slides intended for U. S. Armed Forces Hospitals to these particularly deserving V.A. Hospitals, even though it was never intended that we serve these hospitals direct.

This has left us facing a shortage of slides for use by the American Red Cross in the U. S. Armed Forces Hospitals. So as the need for color slides is especially great at this time we are again asking our friends to check their slide files and to send us as many as they can spare.

Slides can be of any subject except nudes. We would appreciate some simple identification, including the name of the state or country, in ink, on all scenic slides. As all slides are donated outright to the hospitals none will be returned. Send slides to Karl A. Baumgaertel, 623 19th Ave., San Francisco 21, Calif.

On the club sponsorship of a V. A. Hospital plan, new, easier requirements have been adopted including a dual sponsorship plan for small clubs not able to meet the requirements alone. Clubs interested should contact Howard Miller, 59 Indian Hill Road, Winnetka, Illinois for information. Participation in this plan will add prestige to any club as well as bring considerable personal satisfaction to its members.

—K.A.B.

For Beginners Only (Exhibiting Color Slides)

So, you have accumulated 200 or 300 color slides that your family and your friends rate pretty high. You think some of them might have a chance in a Color Slide exhibition. How do you go about finding out?

Well, first of all, if you have a local camera club, join it. Enter slides in their contests and keep alert for constructive criticism as well as deserved praise for your work.

If you don't have a local camera club, how about trying to start one. If that does not seem possible, you can "go it alone" thru your PSA and Color Division membership. The Color Division offers you the Slide Study Groups, the Slide Competition for Individuals, and the Slide Circuits. Check the Service Folder issued annually for information. There is no entry fee for members. While taking part in one or more of these activities, take advantage of the Instruction Slide Sets available to all Division members. All of these services are pointed toward helping you become a



Hawthorne CC's "SLIDES FOR VETERANS", a PSA project, gets its start at Hines Hospital, Chicago, as Fred T. Richter (standing, at left), representing the Hawthorne Camera Club of the Western Electric Co., delivers the first 300 color slides donated by members of his club, to the hospital recreation director, Samuel H. Birdzell (standing, at right). Interested vets, from left, are: Bob Fletcher (Air Force) Texas, Ernest Thorton (Air Force) Ill; Chas Zahn (Army), Ill, Art McCullough (Army) Ill. The Western Electric club has pledged more than 1,000 slides to the vets during 1954, complete with viewers. Projected color slide events in hospital wards are also planned for the coming year, Richter reports. Hawthorne CC is first club to participate in this project.

consistent slide exhibitor.

You need not wait until you have exhausted all the benefits from these services before trying the "Internationals." Look right now in another column of this Journal and you will find a list of reliable International Exhibitions. Send to one for an entry form. Select your four "best" slides, and see what the judges think about them. The best motto ever uttered for the beginner in exhibition work is this old one: If at first you don't succeed, try, try again.

Now just a few words about preparing slides for entry in exhibitions: 1) Remove the picture from the processor's cardboard mount and remount carefully in paper mounts made for the purpose. 2) Clean glass and transparency thoroughly before mounting between glass. 3) Place a spot or distinct mark on the lower left corner of each slide when holding the slide right side up; 4) Place your name, address and title of picture on the slide; 5) Number according to the order you list the slides in the entry form; 6) Pack carefully for mailing, usually first class mailing is best. (A good mailing package is corrugated paper wrapped around the box in which the slides come from the processor); and 7) Mail in plenty of time to reach the exhibition chairman before the last day for receiving entries.

There is no certain road to exhibition success. Be original, resourceful, and per-

sistent, and always remember a picture to be accepted, will rank high in composition, interest-impact and technical quality. Judges may vary on their evaluation of composition and interest-impact, but rarely do they disagree on technical quality. So the first hurdle is this: Be sure your slides have high technical quality (no overexposure or underexposure, no camera movement, no blurred center of interest, etc.) Then check the exhibition pictures that are published from month to month in the PSA Journal. Do your slides have somewhat similar composition qualities? And lastly, do your pictures have high interest value because of photographic quality, arrangement of subject matter, and sincerity of purpose. Be careful about subjects with high inherent interest like babies, flowers, kittens and pups. They are overworked and the competition is tough.

Remember some of the best color slide photographers have found their subjects literally in their own backyards; others have travelled around the world. So geography of operation has been no major determinant.

Don't underestimate your work. You may have the potentialities of a topper in Who's Who. There is only one way to find out: Exhibit, Exhibit, and Exhibit.

GEO. F. JOHNSON

(Continued on next page)

No Syracuse Nature Show in '54

We are informed by Allen M. Ruch, who was Exhibition Chairman of Syracuse last year that they will not have a Nature Show this year. So scratch this name off the list of nature shows published in this Column last December, and add the name of Detroit, which comes up in June. More details on Detroit later.

A Promise of Spring

Among the wonders of nature that happen so regularly that they become commonplace, one well worth noting by the Nature Photographer is the seasonal cycle of a deciduous tree. This includes the process of existing through the winter season without damage and preparing to resurrect with the advent of spring.

In contrast to the needles and scales of the evergreens, the "broad leaves" are designed to last but one season, and so part of their life's program is to prepare for their demise in autumn. At the appropriate time in the fall, a layer of cells develops between the leaf stem and the twig, effectively sealing it off so that no sap is lost when the leaf falls.

Even before this process had started, another phase in the winterizing program had been going on. Late in the summer, the leaves reach their maximum development and no new leaves appear on the twig. In the meantime, on the tip of every twig winter buds develop, and are well formed far in advance of the coming of autumn. This winter bud is a marvel of completeness and foresight. Within it are assembled in embryonic form next year's leaves and even flowers. Most buds are sheathed in overlapping scales or "bracts" and some are even further protected with an impregnation of gum or wax, as in Cottonwood and Horse Chestnut. Some of the exceptions are Pig Nut Hickory and Butternut, which are "naked", having no protecting bracts.

The winter bud earmarks a tree just as definitely as any of its other characteristics, and it alone is sufficient to identify a given species. Consequently, they vary widely in form, size, color and structure. For example, the huge buds of Horse Chestnut and Magnolia contrast sharply with the tiny pimple-like ones of Black Locust and Kentucky Coffee Tree. Elm, Poplar and Willow bear a single terminal bud, Lilac and American Bladdernut two, Catalpa three, and the Oaks a whole cluster. Tulip Tree and Speckled Alder buds are spoon-shaped and open like a clam shell. Flowering Dogwood branches are tipped with flower buds the size and shape of an old fashioned shoe button.

Opening buds in early spring offer to the Nature Photographer many an exciting opportunity for sequences. Cottonwood catkins spilling out of the huge flower bud are a gorgeous spectacle. Shag Bark Hickory buds expand to an enormous size before bursting open, and the bracts turn beautiful shades of orange and red before falling off. Contrasting with the delicate green of the young leaves, they provide a choice color

subject. The four bracts of the flower bud of Flowering Dogwood persist and turn white (or pink in some species), and expand to abnormal size. By the time the flowers are mature, they form the familiar corolla-like structure which surrounds the cluster of true flowers.

The winter bud is a quiescent stage in the yearly cycle of the tree, something like the hibernation of animals. In some respects it resembles a seed, with this major exception, that the bud is a resting stage between seasons, whereas the seed is a resting stage between generations.

Our faith in the laws of nature tells us that no matter how dead and lifeless the twig may seem in winter, that it will burst into life with the coming of spring. So to the eye of the nature lover, every winter bud is A PROMISE OF SPRING.—W.H.F.

Photographing the Red Fox

My first experience with foxes came as a small boy on a farm in Missouri. Foxes were known for stealing chickens, and it was a common sight to see a trail of feathers in the woods, indicating the fate of one of our hens. My father spent many early morning hours watching for the sly marauder, but he was seldom seen. Once a neighbor located a den and they were able to destroy the mother and three young ones.

Once I was following a fresh trail in the

snow with my shotgun. After following it for almost a mile, the tracks circled around and turned back close to the trail I had been following. The fox had been lying where he could easily see me but I could not see him, and had been watching me on his trail.

During recent years I have done most of my hunting with a camera, and have had many interesting experiences. Once I found a den where there were three young foxes. I hid behind a bush, hoping to get some movies of them. They were quite nervous, and kept sniffing the air. They had apparently caught the human scent. I started my camera, but at the first sound they darted into the den, and all I got was a blurred streak.

Last winter I located a fox on the bank of a pond, wistfully watching some ducks on the water. This would have made a good picture, but it was a cloudy day, and the light was poor. The next day I tried baiting this same fox with suet. As I watched him from my hiding place, I saw him locate a piece of the suet and he immediately shied away from it. Later he returned, grabbed a piece and quickly scurried off over the hill. Evidently the human scent had alerted him to possible danger.

I hope the story will not end here, as I am still hoping to get some good shots of a fox hunting mice or some other activity.

—LEE JENKINS, APSA

Color (from preceding page)

Commercial Photo Coloring

With the advent of color in portraiture, an interesting and profitable field has opened up for the advanced photo-colorist. Generally speaking, much of the work on display in commercial show cases is quite bad and shows much room for improvement. An overuse of opaque brushwork and discordant colors are the principal offenders.

Rates paid for coloring prints vary according to the cultural standards of the community, and some studios will accept a 'daub of color' so long as the price is kept low. Fortunately, there are other studios catering to a more demanding clientele, and here the prices paid for acceptable colorings are much better.

In the big cities, however, the top flight studios have their own artists who usually cover most of the print with opaque brushwork that completely obscures the fine work of the photographer. In this instance the colorist has to be an artist—of sorts—which is just as well for most of us. In our opinion this type of work is NOT photo-coloring; it is 'painting', and how many of us can manipulate a brush?

In the commercial field we seldom see portraits with good backgrounds. Most of the colored portraits have no background color whatever, suggesting of course that the colorist is not quite at home with his medium. On the basis of what is being accepted, then, it is evident that this field

is worth investigation. As people become more color conscious their sense of color harmony will develop. In due time the 'daub of color' will give way to colorings that reflect good taste, beauty, and realism.

JAMES H. ARCHIBALD

Class A Medal Winners

Medal winners in Class A in the last slide contest (for individuals) were Terry Horton (Calif.), E. W. Hutchinson (Conn.), Arthur Papke (Ill.), A. V. Prince (Mo.), and Lloyd Robinson (Calif.), in that order. In addition there were 41 honorable mention ribbons.

Judges were George Blaha, APSA, Roland Rahe, APSA, and Frank Rice, APSA.

Pearl Schwartz Rice, APSA, was chairman of the handling committee, which included Mildred Blaha, Russel Kriete, and Rudolph Traub.

460 slides were entered in Class A. (There are more than 300 members participating in Class A and Class B. This great interest reflects the fact that each slide entered receives an evaluation of its chief features.)

If members could realize how much time must be put in by these committees (this one worked till 3 A.M. on the judging, plus another night session for the return of entries), they would be more careful about inclosing a stamped return label to facilitate return of their entries.

"Coming Color Exhibitions"

See Page 50

Exhibition Sizes

There has been considerable activity lately on the part of those who wish to see other sizes than 35mm given wide recognition in stereo.

The original amateur stereo size was 6x13cm, although one of the best known sizes was the "American" 3x3 inch used in the commercial slides. Another popular size before the advent of 35mm was the 45x107mm, which was the original "candid". Since 35mm, Sawyer's has made the half-35mm available to the amateur worker.

Generally stereo has used a square format because the stereo camera always is used in the horizontal position and a rectangular window, best for landscapes, cannot be turned sideways for vertical compositions. The 6x13 fitted best into the stereo mounting setup which required about two and a half inches separation between halves. (The 13cm of course covered both halves.) Jules Richard, pioneer of many stereo innovations, really was first to reach the market with a candid or miniature size when he made his first 45x107mm camera.

When Seton Rochwite designed the Realist and made use of standard 35mm film, always an available size in the newest type films because of its heavy use in the movie industry, he passed up the "double frame" that Leica had made popular in 2-D 35mm for a five-sprocket width that provided a nearly square format as in the classic stereo concept and made possible a straight advancing mechanism that eliminated the varied advance required in the 45x107. Later cameras, such as the Iloca I and first Busch Verascope, used a seven-sprocket form which required an alternating advance of film, but were soon redesigned to make use of the size set by the Realist and followed by the Videon and Revere and accepted by the public as standard for modern stereo.

Meanwhile Sawyer's, Inc., producers of the commercial View-Master reels which contain seven pairs of about 16mm films, decided to put out a camera that would allow owners of View-Master reels to take their own stereos for use in the same viewer. The result was an ingenious camera which uses 35mm film, takes a strip of 16mm pictures the length of the film, then reverses itself to fill the unexposed half of the film strip.

The 6x13 and 45x107 sizes still are used, especially by many of the oldtimers, although two drawbacks experienced are lack of grainless film, such as Kodachrome, for these sizes and lack of viewers with proper focal length lenses in sufficient numbers to make the sizes popular.

For some unexplained reason Sawyer's has not provided a good viewer to match its excellent camera, and so most serious stereo workers have passed up the latter, but lately the View-Master projector has come to the market and caused quite a flurry with the quality of its results.

Recently, in Orlando, the Southeastern exhibition included stereo and for the first time anywhere accepted View-Master reels.

Projection of the reels was reported as excellent. Similar reports have come in from clubs which have actually compared this size with 35mm projection.

As a result, the Detroit International, scheduled for June with closing date in May, also will accept View-Master reels in the stereo division which has been added to the exhibition calendar. Four reels may be entered, each to be judged as one slide and containing from one to seven pairs which must contain related or sequence material. A separate projection of course will be necessary in the public showings, but this is no greater handicap than that experienced in 2-D color shows where more than one size is accepted.

Thus it appears that the minus-16mm size of the View-Master is on its way toward acceptance as a standard, although this is the result of a good projector and production of a proper focal length viewer probably will be necessary to really increase the Personal camera's general popularity. The present viewer, designed as part of the original View-Master commercial system of reels, mainly for the children's trade, gives the impression of looking at a small picture through a long tube, rather than at a normal-sized picture. A viewer priced to compare with the Personal camera will eliminate this fault and be welcomed by stereo workers, who are forced to choose what they consider best from available equipment.

What about the 45x107 and 6x13 sizes? The former offers little if any advantage over 35mm and several disadvantages, but the much larger 6x13cm does have the great advantage of considerably larger image size, and with careful home processing of present films, the drawback of grain might be reduced to the point where the size could enlist a new army of followers. But the bulk of present-day stereographers have not been trained to the point of making their own equipment and it will be necessary for the manufacturers to supply it before they will show a real interest. Herb McKay, Mr. Stereo to us all, who has been plugging for the 6x13, feels that when the public wants that size the manufacturers must and will fall in line because it is their's to serve, not to command. This is at variance with merchandising history, however, much as we keep telling ourselves that the law of supply and demand is the final answer. All one has to do is go over the records of such industries as auto, radio and television, and others to see that we get what we get just exactly when the manufacturers, not we, want it. Every year innovations come to the auto market which had been held, sometimes for years, by the manufacturers until they were ready to release them for competition purposes. The fact that the public wanted these items earlier and that they could have been made available, made not the slightest difference in when they appeared.

There definitely is a place, however, for pioneering stereo manufacturers, and should one or more make some good equipment available in the 6x13cm size, there is little

doubt that many serious stereo workers would give it a try and might stick with it. McKay points out that cost of a 2½x2½ projector for 2-D costs little more than one for 2x2, and that a 6x13 stereo projector probably could be marketed for about 25 per cent more than a 35mm job. Of course there is the need over and above projectors for proper 6x13 hand viewers before such a size can really become popular, but production of these would be the smallest part of the problem.

Anyway, Orlando and now Detroit, have given a shot in the arm to the View-Master size. It now remains to be seen whether that format will spread as a result.

Mail Those Entries

Speaking of exhibitions, don't forget the three that demand your attention now: Rochester, Milwaukee and St. Louis. The closing dates are Feb. 11 for Rochester and Milwaukee and March 24 for St. Louis. You can arrange to have either your Rochester or Milwaukee entries forwarded to St. Louis, but make certain you enter all three.

And don't forget the Feb. 15 deadline for the second Stereo Division contest under the direction of Fred Wiggins Jr., 438 Meacham Ave., Park Ridge, Ill. Every member of the division without exception should support this competition, second of three for the season.

Rest in Peace

It is with deep sorrow that we report the death early in December of Ward I. Rosenheimer Jr. of Milwaukee. Ward, an active member of slide circuit No. 3 and a designing engineer for the David White Co., was only 29 years old. He is survived by his wife, Marilyn. Ward was a most enthusiastic stereo worker, a member of the Milwaukee Camera Club, had won many photographic awards nationally, was one of the leaders in point standings for his circuit, and received an honor ribbon for work in that circuit only days before his death.

The Lighthouse

The daddy of all stereo exhibitions in this country, the Chicago Lighthouse for the Blind show handled so expertly for five years by George Blaha, again proved the fact that there is nothing mysterious about the making of stereos and that knowledge of good photography in any medium will pay off in 3-D. The Lighthouse awarded 10 medals for the best slides, and one went to Helen Brethauer of Oakland, Calif., who had been working in stereo only a few months but who has had many acceptances in print salons in past years.

The catalog which went to exhibitors from the Lighthouse this year was by far the finest ever put out anywhere, but George Blaha hastened to assure contributors that it was paid for by a Lighthouse sponsor and not out of the show's funds, which go entirely to the charity of helping the blind.

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

Have the officers of your club been seeing the new PSA Camera Club Bulletin? We don't mean has the club been receiving it—if it's a PSA club in good standing, it has been. But are the officers seeing it?

Reason for the above quiz is that most clubs either maintain a P. O. Box, in which case one member holds the key and picks up the mail, or the secretary receives the mail at his or her home address. In either case, the chances are good that the Bulletin's circulation ceases right there!

Which means that your club is missing out on one of PSA's newer and more helpful services to camera clubs. For the Bulletin, as a very important part of the program of the newly re-activated Camera Clubs Committee, is expected to be of help to anyone who has anything at all to do with the operation of a camera club.

Issued bi-monthly under the editorship of Maurice H. Louis, APSA, the Bulletin is packed full of information on club activities of all kinds. As a "for instance", give ear while we take time out to list a few of the features published in the first three issues.

An article by Fred Fix, Jr., APSA, Chairman of the Camera Clubs Committee, on how the Committee is planning to devote its energies to the studying of club problems and methods of solving them; A listing of PSA Club Services complete with names and addresses of the chairmen in charge; A history of the PSA Camera Club Activity by H. J. Johnson, FPSA; An article on how to prepare camera club publicity by Alfred C. Schwartz; A listing of available exchange print and slide shows; Up-to-the-minute news and notes of the clubs; An amusing series of "Club Clump Charlie" cartoons by Roy Wolfe, with appropriate rhymed facts of camera club life by Al Schwartz; and in each issue appears a group of ideas and suggestions for club programs and other activities, all of which have been tested and reported on by clubs.

And that's only the first three issues! Good meaty stuff—well calculated to make the eye of any program chairman gleam with interest.

If the officers of your club haven't had that gleam lately, ask them if they're seeing the Camera Club Bulletin regularly!

National Lecture Program Plans

The ink had hardly been dry on the Dec. "Journal", announcing Henry C. Miner's lecture tour in May, when Evelyn Robbins of Capitol City CC, Springfield, Ill., air mailed the first request for booking.

This will be the first color program sponsored by NLP. Mr. Miner, president of the Stamford, Conn., CC, will travel the five states of Pennsylvania, Ohio, Michigan, Illinois and Indiana.

A full evening's program, "From Color Snap to Salon Slide", will benefit both the beginner and advanced color worker alike. Mr. Miner does not merely present a parade

of fine color slides. He offers understandable, how-to-do and where-to-find-it information, with plenty of audience participation.

Fee is \$50 and as only sixteen engagements can be booked, clubs would be wise to make their commitments early. Write: Maurice H. Louis, NLP Chairman, 333 West 56 St., New York 19, N. Y.

(Ed. Note: As we go to press we learn that there are only a few open dates for this tour. Get your reservations in!)

Itinerary of Louis' second lecture tour is now shaping up. Starting in Philadelphia Feb. 24, he will speak in Orlando, Fla.; Houston and Dallas; Minneapolis (tentative); Springfield, Ill.; Grand Rapids; Toledo; Fort Wayne; and Marietta, Ohio.

It is still possible to book "Practical Pointers on Photographing Children" for March and April dates. Fee is \$50, and clubs should write Louis at above address.

RECORDED LECTURES

WM. G. McCLANAHAN,
922 Ryan St.,
Lake Charles, La.

We think it's interesting to note that the Recorded Lectures Program is one of the PSA Services designed to entertain and instruct all photographers regardless of the specialty of any one group might be!

We were commenting aloud along those lines the other day and a friend retorted that he was strictly a movie enthusiast and no matter how hard he looked at the list of shows in our box (elsewhere on this same page) he still didn't see a lecture there which pertained to movies.

At first thought one might think that RL has ignored a vital segment of the Society, but a more careful study will indicate that any number of these lectures would be most appropriate for viewing by movie groups!

For example, Ruth Sage (Lecture #8) takes you strolling around the woods, pointing out the vivid colors which await your camera. And how to recreate outdoor conditions inside, if necessary. And I'll be one of the first to admit that a good closeup movie shot of a blossom sometimes has it all over a color slide still of the same subject!

Barbara Green (#5) teaches you how to take a new look at your old surroundings, and how to find a dozen pictures where you thought only one existed. (And even movie shooters like to have their shots look a little "different" now and then.)

D. Ward Pease (#3) helps you search for better outdoor pictures (and a quick inventory of our own movie footage indicates that some 95% of it has been shot outdoors!)

And even P. H. Oelman's Special (Photography of the Nude) has great value for the movie enthusiast in that it teaches the lessons of patience and of beauty of flowing lines.

No matter how you look at it, any type of photography, from movies and stereo on down to box brownie shots will be im-

proved by study of these outstanding lectures.

And again we remind you that the RL program is your chance to get the services of a high priced lecturer, *without* the big fat fee one normally associates with such presentations. Yep, for five bucks you get a hundred dollar lecture . . . and that's making a smart buy!

We presume all readers know that each lecture consists of up to a hundred slides (some shows are in brilliant color, others are best presented in black and white) plus an hour long recorded tape which gives you the commentation necessary for proper enjoyment and understanding of the slides.

The talks are educational of course. But more than that, they're *enjoyable*. And even more important, your cost (around 10¢ per member in most clubs) is so low as to make the presentation of several talks each year highly desirable. Information on securing the available shows is in our box. But if you need more specific information, drop me a line!!

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

No. 9. My Camera In Search Of A Subject, by Fred Archer, Hon. FPSA.

No. 8. Let's Take Nature Pictures by Ruth Sage, APSA.

No. 7. Abstractions, by Sewell Pease Wright.

No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPSA.

No. 5. New Prints for Old by Barbara Green, FPSA.

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 3. Outdoor Photography by D. Ward Pease, FPSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

SPECIAL Photography of the Nude by P. H. Oelman, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

For all programs *except* the SPECIAL, new "customers" should write: Wm. G. McClanahan, 922 Ryan St., Lake Charles, La. Old customers still write their area distributors.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

Nominations for 1954 Elections;

Division Officers and DR's Named

December 15 was closing date for nominations for the elections to be held this year for all Division officers and the District Representatives. This portion of the PSA leadership is elected each even year and the national officers and zone directors are elected in odd years.

According to the PSA system, as set up in the Constitution and By-Laws, this not only provides for continuing leadership with at least half the Board of Directors remaining in office each year, but also provides a complete coverage of the governing efforts with everyone having full opportunity to register his opinion.

One change made in the past year was to set up a definite time schedule that conforms to the constitutional requirements and this was published in the December PSA Journal. Each Division Chairman appoints a Nominating Committee of Division members who prepare a slate of officers for the election. They must also secure the acceptance of the nominee that if elected he will serve in the office.

Under the new schedule the list is to be published in the February Journal each year. It has been the custom in past years for each nominating committee to name only one person for each office. In the case of District Representatives this may mean more than one name per state as the Constitution provides for one DR for each 200 PSA members in the state, or fraction thereof exceeding one-half.

In order that the nomination not be closed with the filing of the committee's slate, the rules provide for the entrance of opposition candidates by petition nomination. In the case of national officers, which includes the Chairmen of the Divisions, the petition may be made by any 25 or more members in good standing. The petition, which must be accompanied by a letter of acceptance from the nominee named in the position, must be filed at Headquarters not later than April 30. In the case of District Representatives, only ten signatures are needed on the petition.

If no petitions are received at Headquarters by the last day, the Constitution directs the Secretary of the Society to cast one ballot for the entire Society and the nominees are declared elected.

If petitions are filed for any office, Headquarters prepares a ballot and mails it to the membership by May 15. Ballots returned to Headquarters by June 15 are counted by the Elections Committee and a report of the tally is made to the Board of Directors and published in the Journal. Those elected take office at the next Annual Meeting of the Board of Directors.

The election this year of the District Representatives is of particular importance because a new plan of operation will soon be announced which will bring them closer to the membership. In the past they have had an important but mostly inactive role as a checkrein on constitutional moves and as a source of opinion below the active officer level of operations.

For the benefit of new members, the "national officers" include the elected national officers, the chairmen of the Divisions, the zone directors (who represent each time zone and Canada). The Board of Directors is made up of these and the chairmen of the standing committees. The National Council is made up of the Directors plus the District Representatives.

The nominations for Division officers for the 1954-56 term of office are:

COLOR DIVISION

Chairman: Paul J. Wolf, APSA, Bronxville, N. Y.
Vice-Chairman: Merle S. Ewell, APSA, Los Angeles, Calif.
Secretary-Treasurer: W. K. Raxworthy, APSA, Cicero, Ill.

PHOTO-JOURNALISM DIVISION

Chairman: Ralph D. Miller, Bayside, N. Y.
Vice-Chairman: Robin F. Garland, APSA, Rochester, N. Y.
Secretary-Treasurer: Hy Schwartz, Plainville, Conn.

MOTION PICTURE DIVISION

Chairman: Dr. Harold L. Thompson, APSA, Los Angeles, Calif.
Vice-Chairman: Alfred S. Norbury, Kansas City, Mo.
Secretary-Treasurer: Mrs. Margaret Conneely, Chicago, Ill.

NATURE DIVISION

Chairman: Willard H. Farr, APSA, Chicago, Ill.
1st Vice-Chairman: Warren H. Savary, APSA, Plainfield, N. J.
2nd Vice-Chairman: Miss Irma Louise Carter, Manhattan Beach, Calif.
Secretary-Treasurer: Miss Audrey Gingrich, Detroit, Mich.

PICTORIAL DIVISION

Chairman: Loren Root, APSA, Chicago, Ill.
Vice-Chairman: Stella Jenks, APSA, Chicago, Ill.
Secretary: James T. Johnson, Santa Barbara, Calif.
Treasurer: Robert J. Lauer, Milwaukee, Wis.

STEREO DIVISION

Chairman: Paul J. Wolfe, APSA, Butler, Pa.
Vice-Chairman: L. H. Longwell, APSA, Elmhurst, Ill.
Secretary-Treasurer: Frederick T. Wiggins, Jr., Park Ridge, Ill.

TECHNICAL DIVISION

Chairman: Herbert A. MacDonough, APSA, Binghamton, N. Y.
Vice-Chairman: Allen Stimson, FPSA, West Lynn, Mass.
Secretary-Treasurer: Dr. Richard O. Edger-ton, APSA, Rochester, N. Y.

DISTRICT REPRESENTATIVES

State	Representative
Ala.	Prescott V. Kelly
Ariz.	Leslie J. Mahoney, APSA

Ark.	R. P. Eakins
Calif.	P. Douglas Anderson, FPSA
	H. W. Brown, FPSA
	Boris Dobro, FPSA
	Floyd B. Evans, FPSA
	Lynn Fayman, APSA
	Guilford H. Soules
Colo.	Robert Officer, APSA
Conn.	Henry W. Barker, APSA
Del.	J. Joseph DeCourcelle
D.C.	Mrs. Sandra R. Thaw
Fla.	Herbert C. McKay, FPSA
Ga.	P. C. Bangs
Ida.	Don E. Haasch
Ill.	Frank E. Fenner, FPSA
	Evelyn Robbins, APSA
	J. Philip Wahlman, APSA
Ind.	Mrs. Irma G. Haselwood, APSA
Ia.	W. H. Shorey
Kan.	Dan Rumpf
Ky.	French Patterson
La.	William G. McClanahan
Me.	G. Lewis Johnson
Md.	Mrs. Caryl Firth, APSA
Mass.	L. Whitney Standish, FPSA
Mich.	Lyall F. Cross, APSA
	Walter J. Pietschmann, APSA
	Albert E. Roser
Minn.	C. Jerry Derbes
Miss.	Cliff Edom, APSA
Mo.	Carlton L. Lingwall
Mont.	Sten T. Anderson, APSA
Neb.	John V. Tellaisha
Nev.	Eric M. Sanford
N.H.	W. H. Savary, APSA
N.J.	A. S. Eastwood
N.M.	H. C. Carlton, FPSA
N.Y.	C. B. Neblette, FPSA
	Mrs. Ruth F. Sage, APSA
	Alfred Schwartz
	Mrs. Susan Sherman
	Dr. William F. Small, APSA
N.C.	Hoyt L. Roush
N.D.	Fred A. Maides
O.	David Darvas, APSA
	Bernard G. Silberstein, FPSA
Okla.	Clark H. Hogan
Ore.	Charles W. Getzendaner, APSA
Pa.	Mrs. Ward C. Goughnour, APSA
	O. E. Romig, FPSA
	Maurice Frank
R.I.	Hugh F. Walburn
S.C.	E. Curtis Lagg
S.D.	Dr. Carroll Conway Turner, FPSA
Tenn.	Dr. L. L. Handy, APSA
Tex.	Mrs. Mattie C. Sanford
Utah	John W. Doscher, FPSA
Vt.	Dr. James O. Fitzgerald, Jr., APSA
Va.	George L. Kinkade, APSA
Wash.	W. Dovel Le Sage, APSA
W.Va.	Alan J. Dale
Wis.	Ray Loomis
Wyo.	Gilbert G. Whitehead
Al.	Capt. C. Stuart Townshend
C.Z.	Hy Seldidge
T.H.	Dr. F. G. Garcia
P.R.	
	Canada
Alta.	Nicholas Ochotta
B.C.	Stanley C. Dakin
Man.	Edward Matthews
N.B.
Nfld.
N.W.T.
N.S.	Mrs. Clifford Wright
Ont.	Edward G. Tozer
Que.	George A. Driscoll, APSA
Sas.	Dr. Leslie G. Saunders

BOOK REVIEWS

Beginner's Book of Photography. Little Technical Library No. 21. Wallace E. Dobbs, 146 pp. Illustrated. Crown Publishers, Inc., New York, N.Y. \$1.00

This is a big subject to cover in so few pages but the author has stripped the subject to essentials, yet tossed in enough specialized material of general interest to offer more than a taste of the interesting things in photography.

The book runs the gamut from basic ideas, through all types of subject matter, into the darkroom and winds up with a trouble-shooting chapter that is better than usual, all pictures with captions.

Photography Through the Microscope. A Kodak Data Book. 68pp, illustrated, 9 in color, punched for Kodak Notebooks. Eastman Kodak Co., Rochester, N.Y. 50¢

This book provides an introduction to photomicrography for the amateur, and also contains data for the advanced microscopist. Photomicrography is also covered, as is the borderline between the two fields. Information is given for photomicrography with conventional cameras as well as with special photographic cameras of various manufacturers. The different types of illuminant are discussed, also filters, exposure determination and specialized techniques.

Color Movies for the Beginner. Little Technical Library No. 28. Harris B. Tuttle, FPSA. 144 pp. Illustrated. Crown Publishers, Inc., New York, N.Y. \$1.00

Mr. Tuttle has done his usual thorough job in writing this book. He gives a thorough coverage of both equipment and processes, devotes considerable space to color exposure and artificial lighting. One chapter is devoted to tricks, another to editing and titling.

Insects Close Up. A pictorial guide for the photographer and collector. Edward S. Ross. 80pp, 125 ill. University of California Press, Berkeley and Los Angeles, or Exakta Publications, 705 Bronx River Road, Bronxville 8, N.Y. \$1.50

This is truly a picture guide for the photographer. The 125 pictures, some in color, enable the nature enthusiast to identify many specimens from the pictures and description. Data is given on each insect, and is presented in a way that is interesting to read. Each picture is titled with the common name and the text gives the correct name and the photo data.

At the back of the book there is a large section devoted to instructions for collecting specimens, preparing them for pictures or a collection, dissecting for microscope studies, and for photographing in field or studio.

Boys' Book of Photography. J. Allan Cash. Fountain Press. American agent, Rayelle Publications, 5700 Oxford St.,

The books reviewed in these columns may be ordered from your regular bookseller, your photo dealer, or direct from the publishers.

Phila. 31, Pa. 112 pp.

This English book is well done though many of the cameras and films shown will be total strangers to readers here. There are a few familiar ones, though. Strange too are some of the practices. We wonder how many of our adult readers would know what P.O.P. paper is? Or gaslight paper, for that matter. Don't condemn the book, however, for these trivia of differences in usage. The pictorial presentation is quite good, four pages of pictures for example, on holding different types of cameras. And we liked the pictures of boys taking pictures, and the selection of the kinds of pictures the boys might make.

Filter Manual. Carl Bakal. 136 pp. Camera Craft Pub. Co., 95 Minna St., San Francisco 5, Calif. \$3.00

Once we knew a man who used a red filter to photograph the change of guards at Buckingham Palace. He thought a red filter would work best with red coats and could never understand why they came on the screen in white uniforms.

If he had owned this book he could have looked up "Red" which would tell him what filter to use to lighten or darken a red object. Or he could have looked up clouds, mahogany, eclipses or aerial photography. For this is an unusual book. It is a dictionary of filters, with the usual compilation of data about all makes of filters, but with the added and important guidance of a subject matter index. It is written for the week-end photographer who uses filters so seldom that he can't remember from one time to the next what filter gave him that certain effect.

There is considerable space devoted to filters for color photography, several interesting charts showing the filters of various manufacturers against their possible uses, conversion data, etc., a melange of most of the stuff you need to know to use filters with good results, yet without having to wade through a lot of scientific data to find it.

Principles of Color Photography. Ralph M. Evans, W. T. Hanson, Jr., and W. Lyle Brewer. 709 pp. Ill. John Wiley & Sons, Inc., 440 Fourth Ave., New York 16, N.Y. \$11.00

This is undoubtedly one of the most comprehensive books on the theory of color photography ever written. It has been in work for fifteen years. It deals with such basic things as the response of the eye to light, systems of color specification and measurement, visual processes, response of photographic materials, the photographic aspects of color recordings and reproduction, dyes for color films, color sensitometry, duplicating and copying.

Although the three authors are all on the staff of the Kodak Research Laboratories, the book is by no means limited to discussion of Kodak materials. It deals with all the historic processes, back to Clark Maxwell, although little time is wasted on the many ineffective methods proposed between those early days and the first really successful color photography of 1907 or thereabouts. The more recent processes are covered adequately and the modern color methods in detail.

This book is of primary interest to the scientist and engineer interested in the basic principles underlying color photography and it is definitely not a book for the aficionado who indulges in week-end color shooting.

35mm Photography. Jacob Deschin, FPSA. 192 pp. Ill. Camera Craft Pub. Co., 95 Minna St., San Francisco 5, Calif. \$5.00

This new book by Deschin is not on miniature photography, heretofore considered an adequate type description, it is definitely limited to the 35mm camera. He divides them into six groups by their mechanical features, discusses methods, techniques, processing and something of the recent history of miniature, often called candid, photography.

Deschin has drawn liberally on a wide range of 35mm workers to illustrate his book, from the needle-sharp boys to the grainy, blurred, out-of-focus, natural light modernists. You can learn from his words and from his choice of pictures. Fortunately he has not dwelt too long on processing, once the fetish of the 35mm faddist. In fact, most of the section dwells on good working habits and not on this and that formula. 14 pages are devoted to this and 15 to printing the negative.

Your Simple Flash Camera. Howard Luray. 96 pp. Ill. Camera Craft Pub. Co., 95 Minna St., San Francisco 5, Calif. \$1.75

We are in a quandary about this book. It is well done, but we feel that the people who need it, the people it was written for, never buy books on photography because they use a flash camera solely as a simple means of recording the fugits of tempus and they don't give a hang about their pictures until they pick them up at the drug store. Then they don't do anything about the mistakes except regret the lost pictures.

Offhand, we think that if you have a youngster with a Christmas camera and an impatience to get pictures without too much why, you should let this book lie around handy. It is packed with ideas and pictures, and your sprout might see that better pictures can be made and even learn how to make them. We must warn you, though, that there are radical ideas in these covers . . . imagine a chapter in a book on flash headed "When NOT to use flash"!!!

Salons

(Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.)

On Exhibition

- CALCUTTA (M,T)** Exhibited Feb. 14-28. Data: B. K. Jukerjee, 248 Hindustan Park, Calcutta, India.
- BORDEAUX (M,C,T)** Exhibited Feb. 27-Mar. 15 at Galerie des Beaux-Arts. Data: Andre Leonard, 17 rue de la Ville de Miramont, Bordeaux, France.
- SINGAPORE (M,S)** Exhibited Feb. 6-14 in British Council Hall. Data: Singapore Art Society, c/o Raffles Museum, Singapore 6, Straits Settlements.
- VALPARAISO (M)** Exhibited during February at Vina del Mar. Data: Club Fotografico y Cinematografico de Valparaiso, Calle Condell 3149, Valparaiso, Chile.
- CIRCLE OF CONFUSION (M,T)** Exhibited Feb. 7-20 at Art Gallery. Data: Arthur W. Maddox, 12020 E. Orange St., Norwalk, Calif.
- WILMINGTON (M,T)** Exhibited Feb. 7-20 at Society of Fine Arts. Data: Delaware Camera Club, P. O. Box 101, Wilmington, Del.
- BIRMINGHAM (M,S,T,L)** Exhibited Feb. 13-27 at Royal Society of Artists. Data: Birmingham Photographic Society, York House, Great Charles St., Birmingham 3, England.
- PUEBLA (M,T)** Exhibited Feb. 26 to Mar. 25. Data: Club Fotografico de Puebla, av. 2 Oriente No. 1, Alamo, Puebla, Mexico.
- LIUBLJANA (M,C,T)** Exhibited Apr. 25 to May 23. Data: Foto in Kinematografska Zveza Slovenije, Lepi pot 6, Ljubljana, Jugoslavia.

Open for Entries

- MILWAUKEE (M,C,T,SS)** M closes Feb. 8; slides Feb. 15. Print fee \$2.00. Exhibited Mar. 4-18 at Leyton Art Gallery. Data: Ray Mies, 1800 N. Farwell Ave., Milwaukee 2, Wis.
- WORCESTER (M,T)** Closes Feb. 10. Exhibited Mar. 6-27 in City Art Gallery. Data: N. Ley, 21 Compton Road, Wilda Lane, Worcester, England.
- ROCHESTER (M,C,T,SS)** Closes Feb. 11. Exhibited Mar. 5-28 at Memorial Art Gallery. Data: John F. Fish, 341 Pemberton Rd., Rochester 9, N. Y.
- TORONTO (M,C)** Closes Feb. 12. Exhibited Mar. 16-27 at Simpson's Avon House Galleries. Data: R. A. Painter, Toronto Camera Club, 2 Gould St., Toronto, Ontario, Canada.
- NEW YORK (M,C)** Closes Feb. 21. Fee \$2.00. Exhibited Mar. 14-28 at American Museum of Natural History. Data: Karl Kuokel, 326 E. 30th St., New York 10, N. Y.
- BOSTON (M,T)** M closes Feb. 22; T Mar. 1. M exhibited Mar. 14-21; T Mar. 23-30 at Boston Camera Club. Data: Miss Lillian Donnelly, 15 Avalon Road, Milton 87, Mass.
- PITTSBURGH (M,T)** M closes Feb. 24; T Mar. 3. Exhibited Mar. 19 to Apr. 18 at Carnegie Institute Galleries. Data: Walter B. Kneeland, 3658 Perryville Ave., Pittsburgh 14, Pa.
- ROUBAIX (M,T)** Closes Feb. 28. Exhibited Mar. 27 to Apr. 32 in Galerie Bojardin. Data: Lucien Bouchart, 32 rue Philibert-Boharme, Roubaix, France.
- RENCORE (M,S,T,L)** Closes Mar. 4. Exhibited Apr. 21-24 at Technical Institute. Data: R. J. Edwards, 10 Victoria Road, Runcorn, Cheshire, England.
- SEATTLE (M,T)** Closes Mar. 8. M fee \$2.00. Data: M-Joseph W. Marshall, 7023 40th Ave. N. E., Seattle 5, Wash.; T-C. W. Baruth, 3942 Marine View Drive SW., Seattle 66, Wash.
- SOLIHULL (M,C,T)** Closes Mar. 11. Exhibited Apr. 17-24 at Malvern Hall. Data: C. D. Pain, 71 Beaks Hill, Kings Norton, Birmingham 30, England.
- SO. AFRICAN (M,C,T)** Closes Mar. 20. Exhibited during May and June at Johannesburg, E. London and Bloemfontein. Data: Johannesburg Photo and Cine Society, P.O. Box 7024, Johannesburg, So. Africa.
- HANDWORTH (M,L,T)** Closes Mar. 20. Exhibited Apr. 29 to May 8. Data: J. T. Perry, 110 Hatheredge Road, Great Barr, Birmingham 22, England.
- MARINE (M,T)** Closes Mar. 23. Data: W. T. Radcliffe, 86 Main St., Hilton Village, Warwick, Va.
- LOUISVILLE (M,T)** Closes Apr. 1. M fee \$2.00; T \$1.25. Exhibited Apr. 24 to Mar. 8. Data: M-Ernest F. Humphrey, 4722 Barkley Ave., Louisville 14, Ky.; T-Catherine J. Wiley, 2082 Douglas Blvd., Louisville 5, Ky.
- PORTLAND (M,T)** Closes Apr. 14. Exhibited May 2-23 at Sweet Art Museum. Data: Salon Secy., Portland Society of Art, 111 High St., Portland 3, Me.
- ROCKFORD (M)** Closes Apr. 24. Fee \$1.50. Exhibited May 2-30. Data: Laurence M. Marsh, M.D., 1628 Harlem Ave., Rockford, Ill.
- BERGEN COUNTY (M)** Closes May 3. Exhibited May 22 to June 5. Data: Geo. J. Munn, 37 Homestead Place, Bergenfield, N. J.
- HIDLAND (M,S,A,C,T)** Closes May 16. Exhibited June 26 to July 24. Data: Geo. V. Bilson, Gordon Cottage, Clive Road, Birmingham, Worcestershire, England.
- DETROIT (M,S,C,T, Record)** Closes May 19. Exhibited June 19 to July 4 in Institute of Arts. Data: I. A. Berger, 2200 National Bank Bldg., Detroit 26, Mich.



Exhibition of the 6th Witwaterstrand International Salons

Other Salons

On Exhibition

- SERAING (M)** Exhibited Jan. 31-Feb. 14. Data: Victor Petit, 225 rue Ferrer, Seraing, Belgium.
- LISBOA (M)** Exhibited in Lisbon in April; at Oporto in May. Data: Vice President, Grupo Portugues de Fotografia, R. Castillo 30 r/c, Lisbon, Portugal.
- ILFORD (M,C,T,S)** Exhibited Mar. 1-13 at Gants Hill Library. Data: J. B. Wood, 39 Borch Grove, Ilford, Essex, England.
- VICTORIA (M,C,T)** Exhibited Mar. 29 to Apr. 21 at Melbourne Town Hall. Data: Wilfred Broadhead, 16 Mayne St., Canterbury, Victoria, Australia.

Open for Entries

- BRISTOL (M,C,T,L)** Closes Mar. 6. Exhibited Apr. 4 to May 1 at Museum and Art Gallery. Data: P. G. Harris, The Cedars, Globe Rd., Long Ashton, Near Bristol, England.
- CHARLEROI (M)** Closes Mar. 15. Exhibited Apr. 25 to May 9. Data: R. Populaire, 18 Rue J. Destree, Charleroi, Belgium.

NOTE FOR SALON SECRETARIES: Send all salon notices to R. L. Mahon, 260 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed form; a letter will do. Mr. Mahon will also supply copies of the Pictorial Division's current Minimum Requirements and the newly revised Recommendations to salon committee chairmen upon request.

Color

All of the following apparently will meet requirements for Color Division recognition.

Data for this calendar should be sent directly to H. J. Johnson, FPSA, 2134 Concord, Chicago 47, Ill. Deadline is 6 weeks before publication.

- WORCESTERSHIRE**, Mar. 6-27, deadline Feb. 10. Four slides, 81. Forms: N. Ley, 21 Compton Rd., Wilda Lane, Worcester, England.
- ROCHESTER**, Mar. 5-28, deadline Feb. 11. Four slides, 81. (Also nature and stereo slides). Forms: John Fish, 341 Pemberton Rd., Rochester 9, N. Y.
- MILWAUKEE**, March 4-18, deadline Feb. 15. Four slides, 81. Forms: Ray Mies, 1800 N. Farwell, Milwaukee 2, Wis.
- SAN FRANCISCO**, March 13-23, deadline Mar. 1. Four slides, 81. Forms: E. H. Ladenshien, 3140 Clay St., San Francisco 15, Calif.
- BOSTON**, Mar. 14-28, deadline Mar. 2. Four slides, up to 8x10, 81. Forms: Lillian Donnelly, 15 Avalon Rd., Milton 87, Mass.

(Continued on facing page)

One result of the Reader Survey was the expressed desire of the members for a unified listing of Exhibitions of all types. This page is the result of that expression.

The problem of recognition prohibits a joint listing. Under the "Salons" heading you will find shows approved by PD for the monochrome prints only, although they are coded to indicate acceptance of other specialized types of pictures. Also listed are shows which have not received PD approval but are listed for your information. Under "Color" are shows which have received CD recognition and these may or may not be also listed in the Salons column.

In the near future you will also find listed the special Division competitions, contests of interest to our members and similar competitive news.

Salons desiring listing should send their data to Mr. Mahon, color exhibitions should send their data to Mr. Johnson. Division activity leaders and contest directors should send their data to the Editorial Office. Closing date for material sent to the Editorial Office is the 20th of the second preceding month. Closing dates for salon and color material is two weeks earlier in Elmhurst and Chicago respectively.

PerSonAlities

By ROBERT J. GOLDMAN
43 Plymouth Rd., Great Neck, L. I., N. Y.

Sylvia Bergel (Flushing, N. Y.) took first place in the recent Holland Bulb Contest for which she and Mr. Bergel will receive an all-expense-paid trip to the Netherlands.—Floyd A. Lewis (Hollis, N. Y.) was winner of the second prize in the same contest and received a \$1600 Sterling silver tea service.—D. W. Grant (Franklin, Pa.) was recently seen snooping around the lower East side of New York City in search of documentaries.—The Rev. Herman Bielenberg (Oil City, Pa.) presented a program at the Great Neck Color Camera Club, Great Neck, N. Y. in December, graciously answering the appeal of an harassed program director by pinch-hitting for a speaker who disappointed at the last minute.—Henry Greenwood (Los Angeles, Cal.) and Mrs. G. are understood to be poring over blue-prints instead of color slides these days.—Theresa Whiteside (Julian, Cal.) became so enthusiastic about the PSA while attending the Convention in Los Angeles that she signed up ten new members in the Monterey-Carmel area upon her return home.—Nell Longtin (Fresno, Cal.) is back in her summer cottage recuperating, after having undergone serious surgery. While in the hospital she carried on with her PSA work by dictating letters to her husband, who typed them up for her.—Elmer Lew (Fresno, Cal.), known for his portraits of pretty girls and Chinese beauties, motored all the way across the Pacheco Pass to judge for Fiesta Camera Club of San Mateo. He also took time to put on a Lighting Demonstration. Elmer played host to Dr. Francis Wu (Hong Kong, China) during

his trip to the United States last year. This is just citing an example of how far PSAers will travel to help their fellow clubs.—APO 227 is the address of the 497th Signal Co. (Photo) and it is full of PSAers. Outfit has complete movie and still production staffs and most of the European stuff you see on "The Big Picture", Army TV show comes from their cameras.—Happy Muhlhauser offers to do a story on the Cologne Photo-Kino, big Trade Fair where all new German cameras are unveiled.—Gang from the Stamford CC pinch-hit as proofreaders on the Directory, including Hank Barker, Ralph and Helene Carpenter and Olric Larsen. Was the week before Christmas, too.—Send me your news about PSAers out your way.

30 PSAers win

Thirty or more PSAers have been named winners in the Holland Bulb Contest and have been awarded valuable merchandise prizes as a result. Nearly 1600 winners were listed by the sponsors of the contest and on checking the list with our 1953 Directory we find the following PSAers.

Dr. Henry M. Takahashi, A. H. Hilton, Bernard Rind, Peter G. Sandaljian, Henry B. Robertson, APSA, Ralph L. Salter, Gerhart S. Suppiger, Jr., Mrs. Mildred Mead, Hal Bowers, Miss Ann Putnam, Mrs. Wesley R. Porter, Jean M. Steever, W. A. Price, Sylvia C. Bergel, Guy Harcourt, Alton J. Parker, Chas. G. Hess, Reginald G. Shaw, A. C. Shelton, Dr. Wm. F. Small, APSA, Mrs. John E. Blinn, Floyd A. Lewis, Francis A. Kingsbury, Russell B. Stewart, Herbert B. Woodling, Mrs. Edna K. Harden, George C. Scully, Marie R. Kirkland, Philip Brassine and Jos. W. Marshall.

Letters (from p. 4)

increasing frequency of mention of methods which assign separate point scores for Subject Matter, Composition and Technical Quality.

I would like to hear from 25, 50 or 100 clubs willing to try a common judging system during the 1954-55 season. Those who respond will receive a questionnaire for indicating their preference as to number of judges, point scoring system, and other factors. Based on the returns a standard "tally sheet" will be devised, and the suggested scoring system and suggested procedure will be written up and duplicated for distribution to the participating clubs. Prominent PSAers with long experience in judging will be asked to comment on the proposed system.

Clubs using the system will be asked to preserve their tally sheets for a statistical analysis, and if the results warrant, a report will be published in the Journal.

It seems to me the time is ripe for such a project. Would you ask clubs who are interested to write you. If enough do write in, then we can prepare and duplicate the questionnaire and send it to them.

Arthur Kiess, Pres.
Schenectady PS

Take a bow, Gene

Dear Mr. Bennett:

I have read the article in the Journal

for Oct. 1953, entitled "Is It a Good Picture" by Gene Arneson. His criteria for appraising art values in a picture are very good, and I would like to have copies made of this article and placed in the hands of all students of photography at the Brigham Young University. May I have your permission to make this use of Mr. Arneson's article?

I have had my students appraise a number of pictures during my course this fall quarter and have used his criteria for this appraisal. It has taught them much on what to look for in a piece of pictorial art.

Wayne B. Hales,
Professor of Physics

Provo, Utah.

Permission granted.

Rochester Section hits peak

The Rochester Section of the PSA Technical Division has been having a membership drive under the chairmanship of Dr. Richard O. Edgerton. Final returns aren't in yet, but the tally at press-time shows 499 new members for a total of 1367, 120 student members and 1257 regulars. About 10% are also members of PSA.

Paul Gibbs named

Harry Youran, APSA, President of the Metropolitan Camera Council of New York has announced the appointment of Paul Gibbs as general chairman of the 1954 "Tops In Photography" show to be held in April or May. Exhibits will be on an invitational basis and will include prints, color slides and stereo slides.

Daffynitions

Shutter—door spring
Hypo—doctor's favorite tool
Tongs—Chinese trade associations
Trimmer—barber
Easel—beach chair
Bellows—loudmouth club member
Tripod—man with a cane
Exposure—Bikini
Diaphragm—used in deep breathing
Exposure meter—beach censor
Plate—upper or lower?
Cassette—a little Cass
Sun shade—parasol
Reel—motion picture enthusiast, 2:30 A.
M., January 1, any year
Draped nude—skinless frankfurter
Composition—setting type
Etching—come up and see me sometime
Pan and Tilt—gold mining
Retouching—ask Max Factor
Bloop—try Alka-Seltzer
Short stop—between second and third base
Roll—bun without poppyseed
Close up—bankruptcy
Medium—spiritualist
Long shot—Hialeah feature
Extension tube—additional subway
Projector—telepath
Slide—icy sidewalk
Binocular—tight eyeglasses
Screen—piercing shriek, usually female
Developer—exercise machine
Viewer—prepping Tom
Focus—poor grammar, better to say "we"
Crop—farm products
Trim—attracts wolf whistles

PITTSBURGH, Mar. 21-28, deadline Mar. 3. Four slides (up to 2 1/4). 01. Forms: Walter Kneeland, 3658 Perryville Ave., Pittsburgh 14, Pa.
SOLIHILL, April 17-24, deadline Mar. 11. Four slides, up to 3 1/4. 01. Also color prints. Forms: C. D. Pain, 71 Beaks Hill Rd., Kings Norton, Birmingham 30, England.
CHARTER OAK (HARTFORD), April 6-8, deadline Mar. 15. Four slides, 01. Forms: Elizabeth Kastom, 410 Blake Rd., New Britain, Conn.
SEATTLE, Apr. 7-10, deadline Mar. 8. Four slides (up to 2 1/4). 01. Forms: C. W. Baruth, 3942 Marine View Dr. SW, Seattle 66, Wash.
NEW YORK, Apr. 9-12, deadline Mar. 19. Four slides, 01. Forms: R. J. Goldman, 43 Plymouth Rd., Great Neck, N. Y.
ST. LOUIS, Apr. 5-13, deadline Mar. 24. Four slides or stereos, 01; four color prints, 01 PLUS postage. Forms: Jane Shaffer, 5400 Clemente Ave., St. Louis 12, Mo.
LOUISVILLE, May 4-6, deadline Apr. 1. Four slides, 01.25. Forms: Catharine Wiley, 2082 Douglas Blvd., Louisville 5, Ky.
EL CAMINO REAL, Apr. 23-30, deadline Apr. 9. Four slides, 01. Forms: Box 12442, Los Angeles 64, Calif.
READING, deadline Apr. 17. Forms: John Kline, 550 N. 11th St., Reading, Pa.
EVANSVILLE, May 2, deadline Apr. 10. Four slides, 01. Forms: Forrest Smith, 1957 Southeast Blvd., Evansville 4, Ind.
TWIN, May 29-June 13, deadline Apr. 30. Four slides, in glass, any size 01. Forms: Dr. Renato Fioravanti, Corso Re Umberto 84, Turin, Italy.
BERGEN, May 22-June 3, deadline May 3. Four slides, 01. Forms: George Munn, 37 Homestead Pl., Bergenfield, N. J.
DETROIT, deadline May 19. Forms: Isadore Berger, 2200 20 National Bank Bldg., Detroit 26, Mich.

Cinema Clinic

Conducted by George W. Cushman

Lenses

Many beginners at movie making accept the lens of their movie camera as merely a part of the machine, and, beyond focusing and setting the aperture, they never give the lens a thought.

Yet it is with the lens that practically all of the control over the resulting picture is handled.

Ask the average photographer what the purpose of a lens is and he will say it is to focus the image on the film. This isn't so because a picture can be made with a camera without a lens. Such cameras are known as pinhole cameras because they have a hole in the front end no larger than a small pin or needle. A reasonably sharp picture can be made in this manner.

However, in sunlight, and with super pan film, an exposure of more than a half minute is necessary, depending of course upon the diameter of the pin hole.

Obviously, due to the long exposure time required, a movie camera couldn't employ a pin hole. Some means must therefore be employed which will allow a large amount of light to strike the film in a short time and expose it sufficiently.

Thus a lens is employed which will pass the required amount of light, and secondly, focus the image sharply.

Now a pin hole can be almost any distance from the film, and the image will be fairly sharp. In fact, all the subjects in the scene will appear to be sharp. This means focus at any of various distances, and seemingly perfectly depth of field.

Only there isn't enough light.

So, lens makers, in putting more light on our films, thus making not only motion pictures possible, but making them possible under poor light conditions and interior illumination, have had to sacrifice something. The more light they allow to enter the lens, the narrower they have made our depth of field—that is, the distance between the nearest sharp object and the farthest sharp object in the scene.

So it might be said that you can have one of two conditions in a lens: you can have a lot of light entering the lens at one time, which we call the speed of a lens, or you can have depth in your picture, in which case all objects are in sharp focus, but you can't have both.

Of course, lens designers are always trying to create a lens that will have both, but it looks like a law of optics prevents that goal.

So, in the mean time, we must learn to use what we do have and make the best pictures possible within a lens' limitations.

Now before we go any further let's take a look at the distance a lens is placed in front of the film and the reason for that distance.

The width of a scene on 16mm. film is about $\frac{3}{4}$ of an inch, and on 8mm. film the width is about $\frac{3}{16}$ of an inch.

Camera manufacturers have found that in order to produce a scene of normal coverage on 16mm. film, the lens should be placed one inch in front of the film. The lens designer then must create a lens that will focus a sharp image at a distance of one inch and at the same time cover the film.

On an 8mm. camera, since the width of the film picture is $\frac{3}{16}$ of an inch wide, or just half that of 16mm., the lens, in order to cover the same angle of view, must be placed half as far from the film, or $\frac{1}{2}$ inch.

From these distances the lenses are known as a one inch (or 25mm.) lens (for 16 mm. cameras) and a half inch (for $12\frac{1}{2}$ mm.) lens on an 8mm. camera.

These are normal lenses, because they give the normal angle of view, and are always standard equipment on a motion picture camera.

The distance these lenses are placed from the film in the camera is known as the focal distance or focal length. It never varies with a given lens. A one inch lens is always a one inch lens, no matter where or how it is used.

Now it so happens that when the focal length of a lens is small, the depth of the field is very good. In lenses of big focal length, the depth is very small. This means that with a movie camera using a standard lens of one inch focal length, and focusing on a subject at 5 feet, subjects at also 4 ft. and 6 ft. would be quite sharp.

But if a lens were used which had a focal length of 4 or 5 inches, the subjects in front and in rear of the subject focused upon at five feet would not be very sharp.

So that rule works to the advantage of the amateur movie maker. By using small width film, the focal length is kept small, and as a result he has a large range of subjects which are sharply focused—from near the camera to infinity.

The 8mm. user has better depth than the 16mm. user because his focal length is just half as much.

This depth is less in areas close to the camera, and also, the depth is less when the lens is opened up. In other words, the larger the lens is opened, the smaller this depth of sharply focused subjects becomes.

It is for this reason that still photographers always employ the smallest lens opening they can—so that they will have as large a field of sharply focused objects as possible. To do this, they will set their shutter speed at a half second or less (if there is no motion in the scene) in order to close their lens down as far as possible.

With a movie camera we can't do that because our shutter speed is set, normally at $1/30$ of a second, which means that we must set our lens diaphragm at one stop and one stop only for each given scene. We have no choice of shutter speeds and stop openings as does the still photographer.

So, then, since our stop is pretty well determined, we have little control over this

much wanted depth.

There are some things we can do, however, if we want good depth in our scenes. One is to use as much light as possible. This will call for a smaller lens stop, and the smaller the stop the greater the depth.

Another is to use the fastest film possible, as this, too, will call for smaller lens stops.

Sometimes a short depth of field is wanted. This is very often the case when a portrait of a person is being made and an undesirable background makes the scene confusing.

By opening the lens up as far as possible, the depth will be small, with the result that the subject will remain sharp against an out-of-focus or diffused background.

This can be accomplished by using less light on an interior scene, or by using neutral density filters, either indoors or out, which absorb light thus calling for larger lens openings.

Telephoto lenses are used primarily to magnify distant objects, or, more technically, to narrow the field of coverage.

It would seem that a lens with a two inch focal length would cover just half the area covered by a one inch lens. Actually, a two inch lens covers an area just half as high and just half as wide. But this results in only one fourth the area. A four inch lens, then, covers just one fourth the area of a two inch lens, or one sixteenth the area of a one inch lens.

Since the angle of coverage has been greatly narrowed, you must be much further from your subject to have the subject the same size as when a lens of smaller focal length is used.

And also, remember that now the focal length is greater the depth of the sharply focused objects (depth of field) is much less. Therefore, focus with a telephoto lens becomes more critical, and a moving subject often goes in and out of focus unless it stays the same distance from the lens all the time.

The opposite condition exists with wide angle lenses. These widen the angle of view, which means their focal length is less. The result is a wider range of coverage in the scene, and also a greater depth of field. How much easier it would all be if we could employ the simple pinhole on our movie cameras!

B&H buys TDC

Bell and Howell Company announced in Chicago early in December that it had purchased all outstanding stock of the Three Dimension Co., makers of slide projectors. According to C. H. Percy, B&H president, the TDC Division will maintain the same personnel and sales policies as in the past.

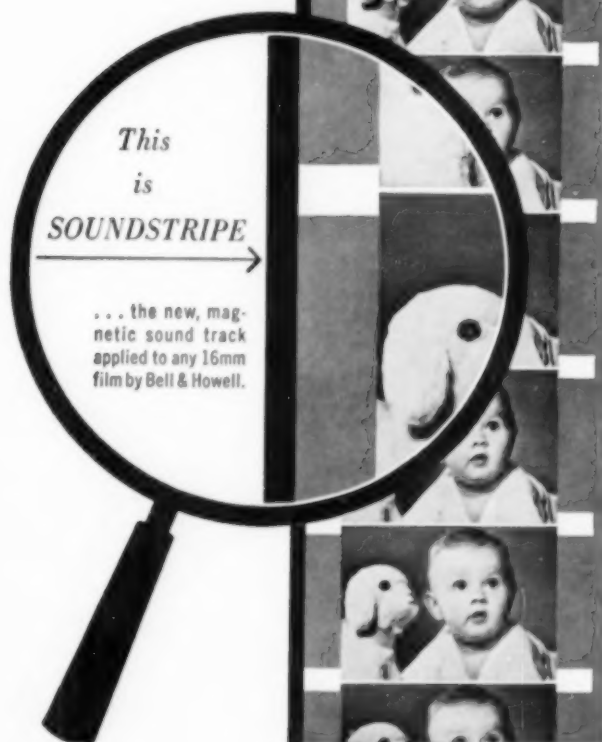
NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be enclosed if an answer by mail is desired.

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3. Visit your dealer's store and add sound (commentary, sound effects, music) with the aid of a Filmosound 202, the famous Bell & Howell magnetic recording projector. SOUNDSTRIPE does not interfere with the use of the film on any silent or regular sound projector.

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This is the versatile Bell & Howell Filmosound 202 which lets you add sound to home movies without costly professional equipment.

Bell & Howell
makes it *fun* to make ^{Sound} *movies!*



Ever thread a rainbow through a needle?

That's what the lens designer must do, when he sits down with computing apparatus and a stack of optical glass specifications.

Light is stubborn stuff, and a good, sharp, fast lens is a mathematical battle against stiff odds. Red, green, and blue rays must be forced to behave; dozens of optical errors and aberrations must be squeezed out; exact types and shapes of optical glass must be expertly combined.

If the designer is tops in his field, he can give you a lens such as the superb Kodak Ektar *f*/3.5 on this Kodak Signet 35 Camera.

From that point, it is the camera designer's problem. He must create a camera that lives up to the lens, that has all the mechanical precision and operating refinements a great lens demands. And if he is tops in his field, he can give you a camera such as the incomparable Kodak Signet 35—for only \$92.50!

That's what the film designer must do, when he begins the long research and pilot production that precede a successful color film.

Part of his job is to prevent coarse grain and "wandering" of dyes in the emulsion, so that the needle-sharp detail delivered by a fine lens is not lost in the film. He must also achieve good film speed, reliable balance in each color, reliable film life, reliable processing response—in short, a film that's reliable in every detail.

And if he is tops in his field, he can give you a film as well-balanced and dependable as Kodachrome Film. And as thrifty—8 shots for \$1.88, 20 for \$3.50, 36 for \$5.50, including processing and mounting!

Lens designer, camera designer, film designer—it takes all three, and all three must be good, to help you "thread a rainbow through a needle"—and save you money, too!

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

KODAK COMMERCIAL, WIDE FIELD, PROCESS, ENLARGING, AND PROJECTION EKTAR LENSES . . . KODAK EKTANON LENSES . . . KODAK SIGNET, RETINA, AND PONY CAMERAS . . . KODACHROME AND KODACOLOR FILMS . . . KODAK EKTACHROME FILM, ROLL AND SHEET . . . KODAK FLEXI-CHROME AND DYE TRANSFER MATERIALS . . . KODAK COLOR FILTERS . . . KODASLIDE VIEWERS AND PROJECTORS . . . KODAK DATA BOOKS AND COLOR HANDBOOK. SEE YOUR KODAK DEALER.

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